

# MUSICAL AMERICA

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## OPERA HERE HIT HARDEST BY THE EUROPEAN WAR

**That Concert Activities Will Not Be Materially Affected Is Belief of New York Managers—Curtailling of German Productions at Metropolitan Seems Likely—No Word from Josef Stransky—Century Company Singers All Said To Be Safe—Where the Marooned Musicians Are**

DESPITE the fact that only meager reports have reached New York from the European war zone, sentiment among the musical managers became more optimistic this week. The opinion was generally expressed that only in exceptional cases will there be changes in the lists of concert artists who will visit America during the season.

It now appears that the several opera companies will be affected more largely by the general military conflict abroad than will the concert field. Indeed, it is doubtful if German opera will be represented to any considerable extent at the Metropolitan. Those who have watched developments abroad as they affect the musical situation are confident that the next season will be devoted principally to Italian opera, with an occasional French opera sung by Italian artists.

There are conflicting reports with reference to the whereabouts of Giulio Gatti-Casazza, general director of the Metropolitan Opera House. One cable despatch describes him as being in Paris, while another, which is more likely to be authentic, states that he is in Milan, and that he will have no difficulty in embarking for this country late in September. With him are Francis Coppicus, general secretary of the opera house, and Giulio Setti, the chorus master. William J. Guard, press representative of the Metropolitan, is thought to be in London, and Giorgio Polacco, the conductor, is either in Carlsbad or Milan. His friends here hope he is in Milan.

Arturo Toscanini, Geraldine Farrar, Antonio Scotti and several other artists of the Metropolitan are, according to latest advices, supposed to be in Salsamaggiore, the Italian cure resort. Caruso has not been heard from since the London season closed, but there seems to be no doubt that he is in his home in Italy and that he will be on hand when the opera season opens.

Emmy Destinn is believed to be marooned in Austria. At the close of the London season she went to Paris, en route for Prague, her home. Otto Goritz, the celebrated German baritone, is in Berlin, and there appears to be little likelihood that he will return until after hostilities have ended. No word has been received as to whether he has been called upon as yet to serve his country. Amato and Gilly are probably in Italy. Carl Jörn when last heard from was in South America, and Lucrezia Bori, the Spanish soprano, is believed to be in her home in Valencia, Spain.

A cable was received by Fred O. Renard from Anna Case, the Metropolitan soprano, this week, in which Miss Case stated that she would get home at the first opportunity, even though she would be obliged to curtail her first European trip. She is now at St. Moritz in Switzerland.

Frieda Hempel cabled friends in New York that she was obliged to leave Sils- Maria, Switzerland, owing to the general closing of hotels in that section.



ALEXANDER RUSSELL

Prominent Among the Younger American Composers, This Gifted Musician Has Also Won a Place for Himself as Pianist, Organist and Educator. (See page 6)

The biggest problem which the management will have to solve, however, is the chorus. So long as Italy is neutral there will probably be no difficulty in this respect, but if that country does enter the conflict the majority of the members of the chorus will be either detained or placed in actual service for their nation. There are thirty Germans in the chorus. Of this number the ten men are probably enrolled for military duty by this time, and the twenty women are being marooned without any prospect of freedom during the continuation of hostilities. The great majority of the chorus, however, is Italian. Very few of the total membership are in this country at present.

The first of the members of the Century Opera Company to arrive in this country since the war began in Europe is Hardy Williamson, the young English tenor whom the General Managers Aborn of the Century discovered in Wales.

The Messrs. Aborn state that they do not anticipate much trouble on account of war conditions in assembling their leading artists for the coming season at the Century beginning September 14. Most of the principals are Americans and many of them are already in this country. When the situation began to look serious over a week ago cablegrams were sent to all Century singers who happen to be in Europe instructing them to take passage on the first ship available to America. Replies to these messages in-

dicate that the few Century artists who are still in Europe, are in neutral countries and do not expect any trouble in reaching New York.

Jacques Coini, artistic director of the Century Opera House, is one of the operatic men detained abroad. Mr. Coini, accompanied by his wife, has been spending his vacation abroad and was scheduled to arrive in New York about August 12, as Mr. Coini planned to begin his rehearsals at the Century on August 15. When heard from last week Mr. Coini was in Bad Kissingen.

It was erroneously reported in MUSICAL AMERICA last week that Andreas Dippel, who had planned a season of light opera in New York, was in this country. His New York representatives say that they have received no word from him since the outbreak and that they know only that he is somewhere on the European continent.

A rumor which appeared well founded was circulated Wednesday in managerial circles to the effect that Mr. Dippel had been enrolled as a German soldier.

At the office of Loudon Charlton no definite word had been received from any of the Charlton artists now in Europe, although cablegrams of inquiry had been despatched to all quarters. J. H. Bacon, in charge of the office during Mr. Charlton's absence on vaca-

## ORGANISTS BALK AT APPOINTMENT OF E. H. LEMARE

**National Association at Ocean Grove Convention Rejects California Invitation to Hold Next Meeting in San Francisco Because of Implied Slur on Americans in Selection of Exposition Organist—Arthur Scott Brook Elected President—Spirited Sessions Enliven Convention**

A PROTEST against the appointment of Edwin H. Lemare, the English organist, as official organist of the Panama Exposition was made at the Tuesday afternoon session of the National Association of Organists in Ocean Grove, N. J.

A telegram stating that the Association had decided not to hold its convention in 1915 in San Francisco because American organists had not been recognized in making the appointment, was drafted at this meeting and sent to the California organists who had extended an invitation to the national association.

The election of officers, as held on Tuesday afternoon, resulted as follows: President, Arthur Scott Brook; first vice-president, Dr. J. Christopher Marks; second vice-president, Homer N. Bartlett; secretary, Walter N. Waters; treasurer, George Henry Day; executive committee, Frederick Schlieder, chairman; William D. Armstrong, Mark Andrews, N. J. Corey, W. H. Gage, Roscoe Huff, Mrs. B. S. Keator, A. J. Laubin, Dr. S. N. Penfield, Dr. A. Madeley Richardson, Tali Esen Morgan, Arthur H. Turner, Dr. William A. Wolf, Dr. J. McE. Ward and the State presidents.

The convention may advisedly be described as a most noteworthy one. Characteristics evident to a visiting observer included the number of youthful organists present, their keen enthusiasm, the harmony prevailing in the general ranks no less than the manifest strength of the bond linking all together in a common endeavor. In the week there was brought about the inception and cementing of admirable constructive plans.

That this can be recorded despite the unavoidable absence, owing to illness, of the association's president, Dr. J. Christopher Marks, is due to the constant activity of several committee members. Indeed, the greater proportion of officers were absent, to wit, Vice-Presidents Homer N. Bartlett and Will C. MacFarlane and Treasurer Chester H. Beebe. They were unable to attend.

This year the association's headquarters was in the North End Hotel, Ocean Grove, the recitals and lectures taking place in the First Methodist Episcopal Church, Asbury Park. The N. A. O. has at present about 1,550 members who were substantially represented from their respective States at this year's gathering.

These represent a fraction of the event's general aspects. A more concrete view of its passing is afforded by a glimpse at the program, the actual consummation of which required eight days.

Many were disappointed upon learning that Mrs. Mary Chappell Fisher, who was scheduled to give the first organ recital, was ill and unable to attend the convention. The playing of Richard Keys Biggs, of the reception committee, removed that disappointment in a surprising fashion, considering that the young organist played an impromptu program with about one and one-half hours to familiarize himself with the church's magnificent organ. The first

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tion, said that the only artist about whom there was any doubt was Jacques Thibaud, the French violinist, and that even in this case there is no positive assurance that he will not come to the United States as scheduled.

"We are fortunate in the respect that several of our artists are not due to arrive until January. This is true especially of Thibaud, Gabrilowitsch and Lhévinne," said Mr. Bacon.

The Charlton office, however, is negotiating now to advance some of the tours originally planned for the season 1915-1916, to prevent any possible shortage of artists and to create a supply for engagements cancelled through other managerial agencies.

The Wolfsohn Musical Bureau, while not having received definite word from any of its concert artists abroad, is confident that the prominent singers and instrumentalists under that management are all bound for this country at the present moment. Canadian concert business will be seriously affected by the war, was the belief expressed by Jack Adams, Jr., at the Wolfsohn Bureau. Otherwise no change is expected in the musical situation throughout the country. No further word has been received from Mme. Schumann-Heink since the cablegram reprinted in MUSICAL AMERICA last week. A report from Philadelphia expresses fear with reference to Frank Gittelton, the noted young American violinist, who is scheduled to make his first tour in this country under the Wolfsohn management. He is the son of Dr. Samuel J. Gittelton, No. 1017 Spruce street, Philadelphia, and has been studying in Europe for several years. Recently he won much favorable notice from musical critics for his playing in concert, and had completed all arrangements for a tour of this country, to include concerts in Boston, Chicago, New York and other cities. He was to have been soloist with the Philadelphia Orchestra at the Academy of Music October 30 and 31. The young man's mother and sister, Elinor, are abroad with him. Dr. Gittelton said that he was in a fever of suspense over the predicament of his family. His last message from them was a letter dated July 22. When the situation became grave he began bombarding them with letters and cable messages, but not a word has he heard, although he is satisfied, he said, that they have been making just as frantic efforts to get in touch with him. They were at Warnemünde, a watering place in Germany on the Baltic sea.

Olga Samaroff (Mme. Stokowski), the pianist, who has been spending the Summer in Europe at her husband's country home at Munich, was announced for a tour which included Reichenhall, Franzensbad, Karlsbad, Marienbad and Munich from July 24 to August 11. Owing to the war it is probable that Mme. Samaroff filled the first engagements, but that the last was cancelled. She will return to America for a concert tour the coming season.

### McCormack on Way Here

Charles L. Wagner, the manager, is believed to be on the ocean now, and is expected to arrive in New York Friday in company with John McCormack, the tenor. Three cablegrams were received from him Saturday giving this information. It appears certain that Rudolf Ganz, the Swiss pianist, who was to arrive early in the season, will be delayed by the hostilities. He is a lieutenant in the Swiss army.

Antonia Sawyer has received no word from the artists under her management who are now abroad. Emma Eames and Emilio de Gogorza, scheduled to open the Maine festivals in October, are probably in Italy. Cordelia Lee, the violinist, is marooned in Dresden, and Eleanor Spencer, the pianist, was last heard from in Bad Nauheim. Jan Sikes, the Dutch pianist, is supposed to be in Vienna without immediate prospect of release.

M. H. Hanson, the concert manager, now in the war zone, has been unable to communicate with his New York office. A cable despatch relates that he attempted to make a dash for Brussels in an automobile decorated with American flags, but found the road impassable. Marcella Craft, the American soprano, who besides joining the Century Opera

Company will appear in concerts under the Hanson management, arrived in New York this week. Heinrich Hensel, the operatic tenor, was observed in company with Mr. Hanson attempting to escape from the region of hostilities.

R. E. Johnston heard this week that Leopold Godowsky, the pianist, is stranded in Ostend, Belgium. Godowsky wired Eugen Ysaye, the violinist, in Brussels, asking for a small loan for transportation and passage to a neutral country. Ysaye replied that he, too, was without funds.

With the exception of Frances Alda, Frank La Forge and Marie Rappold, all of whom are expected to arrive early, the following artists under the Johnston management were reported as being in America, prepared to fulfill their con-

Slezak was not expected until January, and I believe he will be here in due time. Maggie Teyte also will be a late comer. On the whole, I see no reason for making changes in our plans for the season."

Annie Friedberg believes that Carl Braun and Herman Weil, the former a basso and the latter a baritone, both prominent members of the Metropolitan Opera Company, are subject to military service for Germany. Carl Friedberg, the pianist of whom much is expected when he makes his first American tour this season, will not be affected by the hostilities. Other artists under her management will also be able to fulfill all contracts made.

The artists under the management of Foster & David, Walter Anderson, Marc

tenstein, the pianist, also under Mr. Macmillen's management, is believed to be in Berlin.

Fragmentary reports gathered from various sources by MUSICAL AMERICA, give information regarding others prominent in musical life, who are victims of the distressing conditions obtaining abroad.

Arthur Nikisch, the celebrated conductor, is said to be stranded in Belgium without funds.

Carolina White formerly of the Chicago Opera Company, arrived in Paris last week and left for Italy.

Henry Russell, general manager of the Boston Opera Company, has reached Genoa.

Fifteen members of a touring party which started from Boston early in the Summer and was composed of musical persons who planned to attend the principal musical festivals abroad, have reached Naples.

Owing to a mistaken report that Arthur Claassen, the well known conductor, was stranded in Germany, scores of anxious inquiries have reached his home in Jefferson Avenue, Brooklyn. It was stated by a member of his family a few days ago, however, that Mr. Claassen is safely stowed away in Texas, where he has been directing a series of concerts. He is expected back in New York soon.

## Jennie Dufau's Home Center of Tragic Military Conflict



Above: The home of Jennie Dufau (on the right) in Alsace. In the center is seen the factory belonging to the singer's father. The Maltese cross indicates the border line between France and Alsace. On the right Miss Dufau in her garden

CHICAGO, Aug. 7.—In the mist of the war zone lies the small village of Saulxures, a quiet, emerald corner, resting in the shadows of the woods surrounding the valley of the Voges, half an hour's walk from the French frontier of Alsace. Until a few days ago this village was an industrious, peace-loving, quiet place. A part of the population is employed at the factory of Jenny Dufau's father.

To-day this place has been invested and overrun by soldiers and is the scene of heart-rending tragedies. Miss Dufau's home is now occupied by soldiers. The house, the garden, the fields and the factory have been ruined. Friends and neighbors who have tried to pass the frontier into France found their death

in this neighborhood. Miss Dufau was far-sighted enough to secure passage on three trans-Atlantic lines, Dutch, Swedish and Italian, so that she is positive of keeping her concert engagements in America.

She sent the following cable from Basle:

"All safe; house full soldiers; everything ruined; Mortiz (a young friend of hers) killed while crossing the frontier. Secured passage, Italian, Dutch, Swedish line."

Lagen and other managers not mentioned in this review are not affected by the war. Nearly all are in this country at the present time.

### No Word from Strinsky

The office of the Philharmonic Society of New York had received no word from Josef Strinsky, the conductor, last heard of as being in Marienbad. Leopold Kramer, concertmaster; Henri LeRoy, solo clarinetist; Leo Schulz and Joseph Gotsch, both cellists, are also abroad, but no word has come from them.

MUSICAL AMERICA received a telegram Monday from Mrs. Edgar Stillman Kelley, wife of the American composer, saying that she had received a cablegram from her husband reading "Comfortable in London." His last letter had come from Ostend and Mrs. Stillman Kelley had worried much over her husband's safety until the reassuring cable arrived.

S. E. Macmillen, manager of Francis Macmillen, has received assurance that the violinist is safe in Dresden and expects to reach New York early in the season. The State Department at Washington notified the New York manager that the funds entrusted to it to forward to Mr. Macmillen would be delivered as expeditiously as possible. Marie Her-

### Dr. Carl Cables He's Safe

Fannie C. Carl, sister of Dr. William C. Carl, the organist, reported from Waterbury Center, Vt., on Saturday:

"I received a cablegram this morning from Dr. Carl, saying he was very well and was in Switzerland, where he had gone to spend the Summer."

Herbert Foster Sprague, the Toledo organist, was last heard from in England.

Max Zach, conductor of the St. Louis Symphony Orchestra, is registered among those marooned in Carlsbad, Austria. At the same resort is Morris Bagby, who gives the "Bagby Musical Mornings" at the Waldorf-Astoria.

Although many of the members of the Boston Symphony Orchestra are now in Europe in the war zone, and will doubtless be summoned to arms, Dr. Karl Muck, conductor of the orchestra, is beyond the age limit and it is understood that he will return to this country in time for the concert season here.

André Maquarre, solo flute player of the orchestra, and one of the conductors for seasons past during the famous "Pop" series of concerts, has been spending the Summer in this country at his camp in Sandwich, Mass., on Cape Cod. He is one of the French reserves and in answer to the call has sailed for Europe to fight for his country.

C. A. Ellis, general manager of the orchestra is in Europe, also Manager Mudgett of Symphony Hall. When last heard from the former was in Munich, while Mr. Mudgett and family are supposed to be in Switzerland.

Max Rabinoff, in London, managed to get a cablegram through to his New York office Tuesday night, telling of the safe arrival in the English capital of Anna Pavlova and her company, who are scheduled for a tour here. The cable relates that the dancer had a frightful experience in her mad rush from St. Petersburg. She was held up for eighteen hours at the Russian border and was the last foreigner permitted to leave Belgian territory, so the cablegram said. Mr. Rabinoff adds that no change will be necessary in the plans for the Pavlova tour.

Two noted Continental composers of light opera have been swept into the maelstrom of the conflict. Oscar Straus is fighting for Austria and Jean Gilbert has attached himself to the German army.

A cable despatch from London relates that Howard Wells, the American piano teacher of Berlin had arrived there. He brought the latest report of conditions confronting 3,000 American girls there. They need help, although they do not know it, as food is scarce. No aid whatever of that nature is extended except at high prices and for gold.

"But the American girls there are the least concerned of anybody," said Mr. Wells. "They refuse to consider the danger and want to go through the streets as usual to see the military operations."

Cleofonte Campanini, the Chicago Opera House director, and his wife are believed to be at Marienbad.

Eleanora de Cisneros, the American contralto, arrived in Paris from Milan Wednesday. She traveled from Modane to Chambéry in a military train and

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thence by automobile. She left Milan Sunday night. Mme. de Cisneros said all the Italians are itching for a war against Austria.

Felice Lyne, the opera singer, is in Paris, where she expects to stay until the war is over.

Fannie Bloomfield Zeisler, the pianist, is in Switzerland, where she had intended making a walking tour.

Albert Carré, former director of the Opéra Comique in Paris, is said to be "at the front" fighting for France. His wife is engaged to sing with the Chicago Opera Company next season.

Latest communications received in Rockford, Ill., by relatives from Mme. Corinne Rider-Kelsey, the soprano, were that she, with Mr. and Mrs. Claude Cunningham and several of her American girl pupils, were in Murren, Switzerland, and it is probable that they will return to America by way of Italy and the Mediterranean Sea.

Among the Boston artists known to be in the danger zone of war in Europe, is Irma Seydel, the young violin virtuoso, who was making a concert tour, in company with her father, Theodore Seydel, of the Boston Symphony Orchestra. When last heard from Miss Seydel was in Germany, having played two very successful concerts there, one with the Orchestra in Cologne, the other with the Royal Orchestra in Sondershausen.

From Ralph Edmunds, manager of the Philadelphia Orchestra, comes news of Herman Sandby, first 'cellist, who is in Norway, and expects to sail from Copenhagen next month.

In addition to Mr. Sandby, the only other members of the Philadelphia Orchestra now abroad are Daniel Maquarre, the first flautist, who is now in Paris, and Hans Himmer, the violoncellist, who is in Germany. Leopold Stokowski, the conductor of the Philadelphia Orchestra, when last heard from was still in Munich, where he is announced to conduct a festival concert on August 11. As Mr. Stokowski is a British subject, he will have no difficulty in being able to return to Philadelphia in time to resume his duties with the orchestra.

Oscar Saenger, the New York vocal teacher, is safe with Mrs. Saenger and their daughter in Stockholm, Sweden, according to a cablegram sent by him to his New York studio last Thursday. Mr. Saenger had planned to return on September 30, but will probably be here sooner because of the situation abroad.

Mme. Adele Krueger, the popular lieder singer, returned last week on the *Kaiser Wilhelm II.*, which made a wide detour to the southward to escape molesting battleships. Mme. Krueger visited several German cities during her stay abroad.

The friends of Ann Swinburne, the petite prima donna of "The Madcap Duchess," Victor Herbert's comic opera of last season, are greatly concerned over the absence of the singer, who has been chosen by Mr. Herbert for the leading rôle in his opera "The Madcap Duchess," which is to be produced again this coming season.

When last heard from Miss Swinburne was touring Europe and had just crossed the Symphon Pass with the intention of visiting Rome before sailing for America to open her season.

### Ward Stephens Arrives from War Zone in Vessel that Was Pursued

Ward Stephens, the American composer and vocal teacher, arrived Saturday aboard the *Cincinnati* in Boston, after an exciting crossing, during which fog banks saved the vessel from capture by hostile ships in the trans-Atlantic lane.

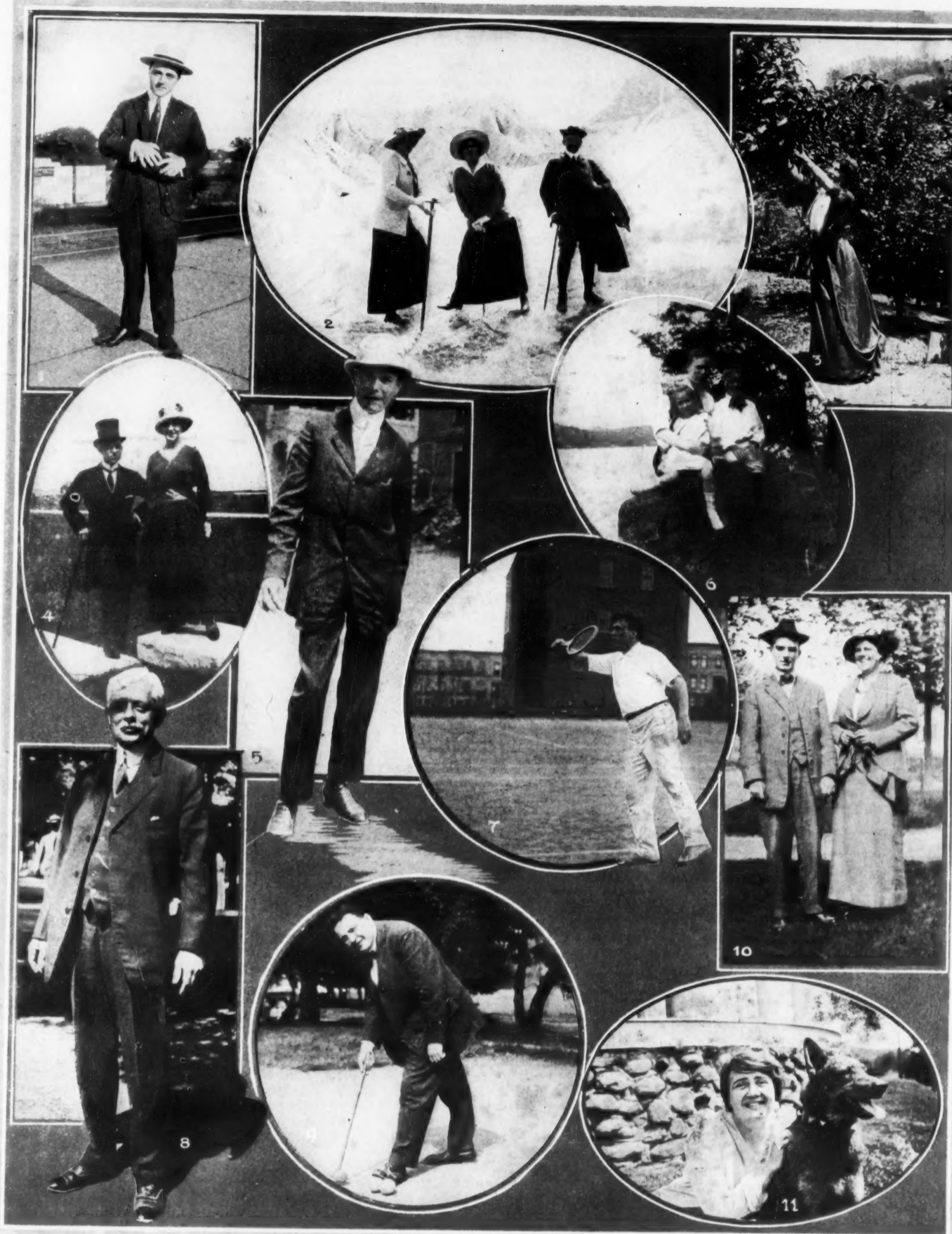
"I witnessed the stirring scenes attending the early stage of the outbreak in Paris," Mr. Stephens said to a *MUSICAL AMERICA* man on Monday. "We left Bologna on the 30th, before the general declaration of war, but we were kept informed of the developments throughout our voyage by the wireless.

"It fell to my lot to translate the messages which came to our vessel and issue a daily newspaper for the benefit of the passengers. The portholes were covered with canvas and we came over without lights. If it had not been for the fog banks through which we passed I am certain we would have been captured."

Edith Thompson, the Boston pianist,

## NOT WORRYING ABOUT THE WAR

Camera Glimpses of Prominent Musicians on Their Vacations



No. 1—Cecil Fanning, the gifted American baritone, at Gloucester, Mass. No. 2—Althea Jewell, Miss Gluck's secretary, Alma Gluck and their guide mountain-climbing in Switzerland (reading from left to right). No. 3—Grace Northrup, soprano, at her Summer home in Berkeley, Cal. No. 4—William Janashek, pianist, official accompanist of the University Glee Club of New York, and Grace Kerns, soprano, at Seabright, N. J. No. 5—Austin Conradi, the American pianist, at Chautauqua, N. Y., where he is a member of the faculty. No. 6—Henry Rowley, the American baritone, with his children, at Hague-on-Lake George, N. Y. No. 7—Carl H. Tollefsen, the Brooklyn violinist, developing his bow-arm at tennis. No. 8—James H. Rogers, the noted composer and teacher of Cleveland, O., at Chautauqua, N. Y. No. 9—Dr. Anselm Goetzl, principal conductor of the Dippel Opera Comique season, enjoying a game of croquet at Haines Falls, N. Y. No. 10—Harry Whittemore, pianist, and Ethelynde Smith, soprano, in Portland, Me. No. 11—Ellen Keller, the violinist, at the Waumbek House, Jefferson, N. H.

and Miss Orielle, a 'cellist, were passengers on the same vessel.

### State Department Asked to Locate Chicago Conductor

CHICAGO, Aug. 10.—Senator J. Hamilton Lewis, of Illinois, has been asked to request the State Department to locate Daniel Protheroe, director of the Irish Choral Society of Chicago. When last heard from Mr. Protheroe was in London. The Chicago office of *MUSICAL AMERICA* is in receipt of two postal cards from Florence and Naples sent by Adolph Mühlmann. The chances are that by this time he is marooned in Germany. Leon Sametini likewise sent word from Italy that he was on his way to France, and Ettore Titta Ruffo

writes from Rome that he is on his way to Milan. O. Gordon Erickson is at present in Sweden and has not been heard from. M. R.

### Mme. Genovese Donates to Relief Fund for Stranded Americans

Mme. Nana Genovese, the mezzo-soprano, had planned a trip abroad three weeks ago, but at the last moment she changed her plans and decided to spend the Summer at her New Jersey home. Soon after, hostilities began in Europe. The artist is so elated over her lucky escape that she forwarded a considerable amount of money to the committee for the relief of Americans stranded abroad. During the coming season Mme. Genovese will be heard in recitals and concerts.

### Pageant to Celebrate Cape Cod Canal

Some 6,000 spectators will witness the pageant of Cape Cod, Mass., which will be presented by 1,000 performers on August 15, 17, 18 and 19. William Chauncy Langdon, master of the pageant, has devised its scenes and the music has been composed by Daniel Gregory Mason. The pageant is to celebrate the new Cape Cod canal waterway.

John W. Boggs, sixty years old, who held the door at the Thirty-ninth street entrance to the Metropolitan Opera House for sixteen years and knew well every member of the Opera Club, committed suicide Saturday morning by drowning himself in the bathtub in his apartment in New York City.

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evening was given over profitably to a general reception in the sun parlor of the hotel.

On Thursday morning Henry Harding, one of the oldest members, spoke on "The Mental Study and Reading of Music." His talk was the culmination of thirty-five years' experience. Following him came Roscoe Huff, who studied with Guilman. Mr. Huff's subject was "The Organist as the Leader of Musical Effort in the Smaller Towns." Thirty-years of practical work rendered his talk

The evening of August 7 went all too quickly, for it was given over to a lawn party at the home of Dr. and Mrs. Bruce Keator in Asbury Park. Mrs. Keator is the regular organist of the First M. E. Church and is the resident spirit of the N. A. O. With the aid of several friends Mrs. Keator had prepared an excellent musical program. Mr. Scott Brook called the assembled organists into a circle and thanked their patroness fittingly, calling finally for three cheers for Mrs. Keator, which were given rousingly.

### Strenuous Business Meeting

Business follows pleasure, even at a convention. The meeting on Saturday morning had its stormy moments, and such was the amount of discussion arising out of the divers questions brought before the house that hunger forced an adjournment which was premature in that all of the business had not been disposed of.

Crane, soprano; Mary Jordan, contralto; Dan Beddoe, tenor, and Donald Chalmers, baritone.

J. Henry Francis, state president of West Virginia, was the first speaker on Monday, "Philadelphia Day." Delegations from Philadelphia and Kansas City clubs were present and applauded Mr. Francis's paper on "The Chorus Choir: A True Missionary Adjunct." Another enjoyable speaker was James F. Cooke, editor of *The Etude*. His talk dealt with "The Material Welfare of Organists in Our Country." Dr. John McE. Ward's afternoon speech was called "Organists' Clubs as a Factor in the National Association." This topic was given close attention by all. Later Henry S. Frye presented an engaging program with the assistance of John Jay Joyce, basso-cantante.

While the association had given official indication of its attitude regarding Edwin H. Lemare's appointment as

Tuesday brought forward Dr. A. Mad-eley Richardson with a lecture entitled "A Visit to the Choir Room of South-wark Cathedral, London, in the year 1908." After the report of the Nominating Committee, which took place in the afternoon, the election of officers was held.

BERNARD ROGERS.

### UNITED STATES AS MEDIATOR

#### End of War as Prophesied in Children's Festival at Ocean Grove

OCEAN GROVE, N. J., Aug. 10.—Some 10,000 persons attended the children's music festival at the Ocean Grove Auditorium on Saturday night. Tali Esen Morgan never produced a more wonderful entertainment than this, and in the patriotic finale applause broke into cheers, hats were thrown into the air, people stood on chairs and cheered like mad. This finale was divided into three



Interested Participants in Organists' Convention: No. 1, Henry Harding, one of the N. A. O.'s Pioneers, Photographed in Front of Asbury Park Methodist Church, where Meetings Were Held; No. 2, J. E. Neumann; No. 3, George Henry Day; No. 4, Arthur H. Turner; No. 5, J. Henry Francis; No. 6, Dr. William A. Wolf; No. 7, C. T. Sheldon; No. 9, Dr. Edward Manson Young; No. 10, Paul Ambrose; No. 11, Walter N. Waters, Secretary; No. 13, Arthur Scott Brook, the Newly Elected President

interesting and authoritative. William D. Armstrong's paper, presented in the afternoon, concerned "The Anthem: Its History and Development." This subject, a rather unfamiliar one, was exceedingly well expounded.

The other speaker of the afternoon was Arthur Scott Brook, organist at the Church of the Strangers, New York, and private organist to Senator William A. Clark. Mr. Scott Brook's unique personality has long endeared him to his colleagues, and his simple, *staccato* talk, overflowing with good will and sincerity, was greeted with unfeigned enthusiasm. His thesis, "The Calling of the Organist," was presented in such a manner as to emphasize its peculiarly practical side. The organ recital scheduled for that afternoon was to have been given by Frederick Schlieder. The latter was absent on account of a death in his family, his capable substitute being Clifford Demarest.

### Friday's Busy Calendar

Friday's calendar was rather thickly studded. The morning proved entertaining since it introduced such speakers as Arthur H. Turner and Dr. Edward Manson Young. The former chose as his topic "The Two R's in Organ Playing—Rhythm and Registration," and Dr. Young, who is professor of organ at the Ohio Wesleyan University, introduced a spirited debate upon "The Concert Organist—Program Making—Orchestral Attributes of the Organ." In the afternoon Dr. William A. Wolf touched upon a new phase in his paper, "The Organist's Literary Field." Following him came William Moss, one of the younger men of the N. A. O. His address concerned "Random Thoughts on Organ Playing." Late that afternoon a fine recital was given by Francis Cuyler Van Dyke, Jr., of the Lawrenceville School. His program, which contained several American works, included Bach's "Air Celebre," known to violinists and public as "Air on the G String." The performance of this little masterwork utilized a lovely clarinet stop, whose warmth and delicate purity proved entrancing.

After the meeting had been called to order by Chairman Arthur H. Turner, of Springfield, Mass., the report of National Secretary Walter N. Waters, was heard. Mr. Waters gave a concise resumé of the year just concluded, paying an appreciation to Messrs. Scott Brook and Tali Esen Morgan for their devotion and integrity to the association's causes. The duties of editing the *Console*, official paper of the N. A. O., had for several months voluntarily been borne by Mr. Brook. Had his other duties been less pressing this would have been a labor of love for him. It was with a realization of Mr. Brook's sacrifices in mind that the secretary paid a tribute to the organist-editor. He remarked that the *Console* formed one of the chief arteries in the body of the association. To foster it meant new friends, members and enthusiasts.

It was Mr. Waters's suggestion that the yearly dues be increased in order to insure regular issuance and distribution of the paper. This matter was discussed, but a decision was not reached at this meeting.

### Good Financial Condition

The report of National Treasurer *pro tem* George Henry Day indicated that the association is now fully recovered from past financial setbacks at the hands of dishonest officers. Mr. Day, with the proverbial enthusiasm of youth, showed that he is encompassing his duties in a literally businesslike fashion. The reports of various state presidents were also encouraging. Organists are joining regularly all over the country, and, as all present agreed, the steady appearance of the *Console* in the camps of outsiders cannot fail to win over many more new members.

Ocean Grove's mammoth Auditorium was well-filled on Saturday evening, when a children's festival under Tali Esen Morgan's direction was given. On the following evening C. B. Hawley's cantata, "The Christ Child," was finely sung by the choir of the First M. E. Church under the composer's direction. Mrs. Keator presided capably at the organ and the excellent soloists were Ethel

organist for the Panama-Pacific Exposition in San Francisco next year, the invariable opinion of the individual members was that a rank injustice has been done to American organists and to the cause of organ study in this country. A Southerner expressed himself in characteristic fashion to the writer:

### Resent Lemare Appointment

"When I heard last night that the console of that organ had been designed according to his (Mr. Lemare's) specifications I left in the middle of dinner. Appetite gone—I should guess! Why it is the surest way to discourage young American organists. I've had the experience in my home city, Atlanta, of hearing students say: 'What is the use of working if the foreigners get the cream of the jobs?' Looks that way, doesn't it?"

"The organ which Mr. Lemare has designed for the exposition cannot do justice to the playing of our organists because it is, I believe, forty years behind the times. Add to this the fact that one has to get on tiptoe to reach the upper stops and leap sideways for the *crescendo* pedal. And what an insult to our many splendid American organists to appoint an Englishman! Where is the excuse?"

"I instituted the American idea in Atlanta when I was serving on a committee to choose the organist for a vacant post. English organists came, and finely did they play, but I maintained a veto policy when it came to their disposition. Finally, Edwin Arthur Kraft, an American, came, and we took him. Besides meeting all other requirements to the fullest degree, he filled that very important one of being an American. People here are gradually waking up. The great surprise is that so important a post as the one to which Mr. Lemare has been appointed can be made ignoring our own countrymen."

This conversation, it is safe to say, seemed to reflect the general sentiment of the N. A. O. in regard to the Panama-Pacific appointment. Moreover, it is an honest specimen of the "American musicians first" spirit which is rapidly imbuing this country's thoughtful music lovers.

parts. The first, "Memories of the War," introduced some of the old songs, with a male quartet in one of the organ chambers. The second part, "War in Europe," gave in the distance the gatherings of the nations for battle, soldiers marching, bands playing the tunes of the several nations. Then the war, and passing of the war.

The last part was "Peace—America the Mediator." A reader, clad in a Grecian gown, high above the organ, read the scripture story of the birth of Christ, the Prince of Peace. The Twelfth New York Bugle and Drum Corps began playing in the back of the auditorium and marched down to the front of the stage. After a fanfare by the bugles the organ played the Austrian hymn, and in trouped a company of young women bearing the Austrian flags. Then in quick succession came Italy, Spain, Russia, Germany, England. When the English flags appeared the vast audience went wild. A big electric ship above the platform flashed out, adding to the enthusiasm. It remained for the appearance of the American flags to bring about pandemonium. Flags appeared everywhere. The chorus of a thousand children raised before them a strip of cheesecloth, the whole forming a flag two hundred feet wide. Then a massive electric flag near the roof flashed out its 800 lamps.

The singing of the children's chorus was excellent, the "Romeo and Juliet" Waltz being sung with a precision that seemed impossible for children. A little boy soprano, Lester Paton, of Easton, Pa., created a sensation by his singing. His parents signed a contract with the Tali Esen Morgan Musical Bureau for five years.

### Ocean Grove "Elijah" on August 15

Tali Esen Morgan will present "Elijah" at Ocean Grove, N. J., on Saturday evening, August 15, with a chorus of 1,000 voices. The soloists will be Myrtle Thornburgh, Alice Louise Mertens, Dan Beddoe and David Bispham. For the accommodations of New York musicians the Pennsylvania Railroad will run special trains.

## Being Ready to Make Good, Secret of Miss Sharlow's Opera Success

Native Soprano Proves on Stages of Three Countries that American Teaching and Operatic Experience are Equal to Those of Europe—Kaleidoscopic Experiences in Eventful Season of Our Youngest Prima Donna

BRIEF has been the operatic career of Myrna Sharlow. Her youth is a guarantee of that (the soprano, be it known, has just turned twenty-one). Despite its briefness, however, her life story since her debut has been closely punctuated with events—unexpected events. Particularly in the present year have these happenings come tumbling one after another, until with this singer the unexpected has come to be expected. The little prima donna chronicled some of these events the other day at her New York hotel after a hurried and momentous return from Europe.

It was at the Boston Opera House on March 7 that things began to happen for Miss Sharlow. On that afternoon Mme. Melba was to be a guest with the Russell forces, singing *Mimi* in "*Bohème*." Suddenly came the announcement: "Madame is ill and cannot sing." Into the breach went Myrna Sharlow, who had sung thirty-eight performances during the preceding season, but who was now to attack her first big rôle. Her attack was a victorious one, and the name of the young American girl went up several notches higher on the list of the Boston singers.

Event number two: Miss Sharlow sailed with other members of the Russell company to join the impresario's season at the Champs-Élysées in Paris. That embarking became an enlivening incident when the crush of eager Bostonians at the pier developed into a mild riot, injuring some of the singers and separating Miss Sharlow temporarily from her mother, who has been her constant companion since she began to study for opera.

Merely singing for the first time in a great opera house of Paris and following this with a début at London's august Covent Garden is eventful enough to be marked with red letters on a young singer's calendar. Added to this was the joy of singing *Sanmaritana* in the première of "*Paola and Francesca*," and of appearing before England's royal family. Next season London operagoers will renew their acquaintance with Miss Sharlow at Covent Garden.

### Racing Home on Liner

Chapter four in this artist's story of a Spring and Summer carries the prima donna to the very gates of a European war. Escaping providentially on the *Kaiser Wilhelm II*, Miss Sharlow experienced a homeward voyage which had much of the rapid-fire action of a motion picture. Harassed by a hostile warship, running ahead at top speed and with all lights out, and skirting southward as far as Cape May in order to get within the three-mile neutrality zone—these were some of the sub-titles in this wartime "movie."

Miss Sharlow was still aglow with the excitement of the trip on the afternoon of her arrival. She had just received a request for an interview from a reporter on a "yellow" newspaper, and she commented: "He will want something sensational—why not make it 'hot' and tell him that the *Kaiser* was fired upon by a battleship?" The singer expressed her admiration for the confident attitude of the Germans on board as to success for the German arms in the war, and she declared that their courageous spirit had turned her sympathies considerably toward Germany.

After but a day in New York Miss Sharlow departed for Harrison, Maine, where she is to continue her vocal training with Frederick E. Bristol. "I have done all my voice work with Mr. Bristol," she testified. "Abroad everyone asked me: 'How long have you studied in Europe?' and they seemed amazed that I could speak the languages on my first trip."

"I had intended remaining in Europe all Summer, coaching in French songs. I thought that this was one thing that we might find better in Europe than in the United States. Accordingly, I coached with Edmond Clément, but he discon-

tinued teaching, so I asked him to name someone with whom I could continue the work. I spoke about Mr. Maurice Lafarge's being up in Maine. 'You will find nobody in Europe,' declared Mr. Clément, 'who is a better French coach than



Left, Above: Miss Sharlow on Shipboard, with Francis Ouimet, the Open Golf Champion. Below, the Soprano with Violet Romer, American Dancer, in Paris.

Lafarge.' How's that for testimony backing up Mr. Freund's contention that we have teachers in America every bit as good as those in Europe!

"When I first came to New York," continued the soprano, "most of the persons for whom I sang advised me: 'You ought to go to Europe.' But my uncle, Mr. Smith (who has provided my musical education), being a business man, enquired: 'Well, if you go to Europe, what are you going to do after you get there?' That's just it. If I were to go over now, I would know what I want and if a teacher directed me to work along a line that my experience told me was wrong I'd simply find another teacher."

### Foreign Experience Unnecessary

"They say, 'Go abroad to get operatic experience,' but it hasn't been necessary in my case. In those small European opera houses I believe the standard is

so low that it wouldn't do the young singer much good to get such experience as they offer. I feel that it is better to find a place in a company of real artists, to profit by observing them, to make the most of the parts offered and finally, when a big part does come (such as mine when Mme. Melba fell ill), to be ready to make good in it."

This is exactly what Miss Sharlow did. When Otto H. Kahn advised Miss Sharlow to sing for a while in German and Italian houses preparatory to seeking admittance to the Metropolitan, she did not follow his advice to the letter, but by virtue of introductions he had given her secured an opening with the Boston company, with the results above specified.

As to personality, one who talked with Miss Sharlow for a moment would probably infer from her speech that she is a



Right: Myrna Sharlow, who Sprang Into Fame as "Mimi" in "*Bohème*," Taking Mme. Melba's Place at Short Notice.

Southerner. Actually she was born at Jamestown, N. D., moving later to St. Louis, where she did some singing as a young girl. In the last few years the singer and her mother have called Louisville their home, this being the home of Miss Sharlow's uncle. This soprano is one of those prima donnas who are not at their best before a studio camera, and a kodaker's snapshot often reveals with more fidelity her charm, which depends so much upon her engaging smile and illuminative countenance.

After her Summer of study Miss Sharlow will make some concert appearances, under the Hanson management, before her Boston season and her return to Covent Garden. "While abroad I received offers for light opera," she chronicled. "As the aim of art is to give pleasure, that is a legitimate field. But as for me—not just yet."

K. S. C.

## Marcella Craft Tells of Her Lucky Escape

American Soprano Owes Safe Arrival in New York to a Badly Tuned Piano!

Realizing that she was lucky to get out of Germany before the war broke out, Marcella Craft sailed into her own land aboard the *New York* on Monday morning, August 10. Miss Craft, keyed up about the war, told of how she happened to be in America at this time and assured a representative of MUSICAL AMERICA that it was all due to a piano that she was here. And an out-of-tune piano, if you please!

"My season over in Munich, I went with a friend the last of June up into the Italian mountains over Lago Maggiore. It was quite wonderful up there and I was really thrilled with the beauty of the place. From our windows we could look down on full fifty mountain villages. I had planned to go to Paris in August, work there on my French and get my costumes, staying about six

weeks, so that I would, had my schedule been carried out, arrive in America in October. But up in the mountains they danced to music supplied by a piano. And the piano was out of tune! Ye gods, so out of tune! Well, we literally 'took to the woods' during the day to escape it, but at night we couldn't help ourselves. It upset me completely. I had to get away from it and left fully four or five days sooner than I had expected to. It was a Sunday when we came down the mountains and the sight was wonderful, all the peasants in their gala costumes!

"We got to Paris on Monday, the 27th. I had heard about the assassination of the Austrian archduke, but had little idea that there would be such terrible consequences. There was some talk of trouble in Paris and I consulted with my friend, Mrs. H. H. A. Beach. She decided she would stay. On Thursday, the 30th, Mr. Hanson, my concert manager, came to me in Paris and he said, 'Go.' Well, I really couldn't believe that

it was serious, but that afternoon at tea an *attaché* of the Bavarian Embassy whispered to me the same short significant word. Then I knew what to do. I was down at the office of the steamship company the next morning, Friday, before it was open. In I walked and I got next to the last berth on the *New York*. Why, I was so late that my name wasn't even on the passenger list!"

Miss Craft was going from Paris to Munich, where she had planned to give a big farewell concert. All that has been abandoned. The American soprano left New York on Wednesday for Chicago, where she will visit with her father and mother. After several weeks she returns to New York to work before her season opens with the Century Opera Company, of which she is one of the new principals. She will also make a concert tour under the management of M. H. Hanson.

## WOES OF COAST MUSICIANS

Postponement of Opera Première and Singer's Début Abroad

Bureau of Musical America,  
376 Sutter Street,  
San Francisco, August 6, 1914.

There are numerous California musicians and students scattered throughout Europe, and while it is to be presumed that all these are suffering inconveniences, no apprehension is felt regarding them. Albert Elkus, the young San Francisco composer whose work was recently taken in hand by Berlin publishers, was in Germany at last accounts. Charles Cooper, the young pianist, is also in Germany. James L. Heynemann, a highly accomplished pianist, has been traveling in the Netherlands and Germany and is now believed to be marooned in Belgium. Many Californians are in Italy and England.

Paul Steindorff, choragus at the University of California, spent the Summer with his aged parents in Germany. He was fortunate enough to get started from Berlin two days before the war troubles arose, and his steamer was the last to leave the German shores without being recalled.

Mario Lambardi, the Pacific Coast impresario, is in Italy, where during the Summer he has been selecting principals for the Los Angeles National Grand Opera Company. Whether he can bring his singers to America in time for the scheduled opening of the opera season is now a question. Some of the stars may be compelled to remain in Italy for military service.

Jerome Simon, a violin pupil of Sir Henry Heyman, has just returned home from Berlin.

Aldanita Wolfskill, a San Francisco contralto with promising voice, recently wrote from Milan that she was about to make her operatic début in the Italian city. This will doubtless be affected by the war.

Another San Franciscan whose hopes have been upset, temporarily at least, is Emile A. Bruguere, whose opera, "*Cache-Cache*," had been accepted at the Theatre des Arts, Rouen. An early production was expected. In the writing of the libretto Mr. Bruguere collaborated with two Frenchmen, Rene Fauchois and Louis Vuillemin. No other American opera with French text, it is said, was ever accepted in France.

The number of music students who went to Europe this year was very small, and now the war will probably put an effectual check on the practice of going abroad. There has been a constantly increasing tendency on the part of wealthy people in cities along the western coast of Central America and South America to send their children to San Francisco for musical training, as well as for university education. A much greater number of these Spanish-speaking students are sent to Spain, Italy and France, as would naturally be expected, but the war may have the effect of making the educational centers of the United States look more inviting.

THOMAS NUNAN.

### Mr. Spross Completes New Cantata

Utilizing his Summer months Charles Gilbert Spross has recently completed a new Christmas cantata, "*The Christmas Dawn*." The work will be published by the John Church Company. After finishing this work Mr. Spross started on a varied vacation. Going first to Narragansett Pier, where he appeared in recital with Joseph Mathieu, tenor, Mr. Spross interrupted his resting time by filling an engagement at the Round Lake Festival, A. Y. Cornell, conductor. On August 10 Mr. Spross was again heard in a recital with Mr. Mathieu at Rhineland, Wis., from where he goes to Eagle River to spend the remainder of the month of August.

## Will European War Call Forth Creative Successor to Wagner?

Adversity of Disturbed Conditions May End Stagnation Existing in Composition Since Bayreuth Master, as Alexander Russell Points Out—Mouthpiece of New Ideals—Pathway Opened for American Composers

NO line of thought, it would seem, these troublous days but what is colored by the war influence. In relation to the musical art in all its divers ramifications the contest, from whatever angle it may be viewed, is pregnant with large import. And at the present moment none as fully as the American musicians is in a position to appreciate this fact. Conversation was, therefore, war-saturated, so to speak, in a colloquy in which Alexander Russell, the gifted American composer and organist, engaged some few days past with a representative of MUSICAL AMERICA.

"As regards the possible effect of the present upheaval on modern composition in general," ventured Mr. Russell, "I must say that I should not be surprised were it ultimately to prove for the best. With all the technical innovations of the past few decades a certain stagnation has been evident since Wagner. As it is with individuals, so it is with nations—adversity stimulates certain deep spiritual elements that might otherwise lie dormant and which eventually take artistic shape and manifest themselves grandly and inspiringly. Composition has for some time been untuned with the profoundest, most vital issues.

### Music as Mouthpiece of Ideals

"Perchance stirred to the surface, they are again to be greatly voiced. A disturbed period usually brings out the musical mouthpiece of its best ideals and impulses. The seething period of the French Revolution and its immediate

consequences was followed by Beethoven; the great popular uprising of the early and middle nineteenth century were accompanied by Schumann, Chopin and Liszt. Wagner was not in any sense a product of the later part of that century, but a summary of all that had gone between it and the Franco-Prussian war.

"So that I should be in no sense surprised to see emerge out of the present war—if it be sufficiently protracted and deadly—the genius who will carry on the line of succession from Wagner."

Mr. Russell's interest has been sharply concentrated for some time on various mechanical devices of entertainment in which music was the essential element or else a strongly correlative appurtenance. In his capacity as regent of the Wanamaker concert auditorium he has learned to value at the fullest the potentialities of talking-machine, player-piano and kindred devices. While more lately he has allied his sympathies with and professed his faith in the moving pictures, the best possibilities of which—as yet unexploited—appeal emphatically to him. Readers of this journal will recall his vivid and convincing plea for a better and more consistently directed scheme of musical investiture for film dramas published recently in these columns.

### New Pathway for Composers

He had suggested this as a fertile field for aspiring American composers to cultivate. And he reiterated the suggestion in the course of the present conversation. He was moved to do so by his frankly confessed belief that a new pathway seemed of a sudden to have opened itself to the American musician. Whether the native composer would indeed elect to avail himself of precisely this outlet for

his creative instincts he could not, of course, surmise. But he believed with reasonable implicitness that a significant turn of the road had indeed been reached and that the vistas disclosed were alluring.

"With this war in active progress," he remarked, "and the very plausible impossibility of foreign importations of artists or of new music, opportunity such as never before witnessed offers itself to our musicians. Their chance has come, it would seem, both to disclose their latent powers and to be judged more patiently and discriminatingly than ever before. If the handicap of prejudicial European competition can be held off for an appreciable space of time, and if the popular demand for music clamors eagerly for satisfaction—as undoubtedly it will—it seems fairly certain to me that our artists and composers must not only be welcomed by their countrymen with more fervor than has hitherto been the case, but, in the end, eagerly sought out by those very persons who formerly either derided their pretensions or distrusted their skill, without endeavoring seriously to acquaint themselves with their qualities. This, I should think, would be a propitious time to scour the field for undiscovered American talent. It may be needed next Winter should conditions prevent the return of the foreigners.

### Stimulate Our Creative Output

"Patronage and encouragement should, I believe, now greatly stimulate our creative output. That something absolutely distinctive in a national sense is to be looked for at once is manifestly absurd. The variety of formative racial influences in our national make-up is still inclined to make itself strongly felt in our composition. And as we are only too often imitative in form and manner, there is still a marked tendency among musicians to decry that which is not cast in the conventionalized forms. Some years ago a noted pianist who was studying MacDowell's 'Eroica' Sonata told me, after sincerely praising many features of the work, that it was a great pity that MacDowell was not truly at home in the larger forms; that he could never be compared in this respect to Wagner. As if MacDowell would have been as great as he was had he been imitative of Wagner in the external features of his art!

Yet this curious mode of judgment is not yet extinct. We see it practically exemplified in many American-made works. The hope of the future lies in the evolution of new forms conditioned first and last by the nature of the composer's thought.

"Now, the application of music to picture dramas suggests possibilities at once vast and unsounded. This form of entertainment is still in its infancy. Its legitimate musical possibilities impress one as far-reaching. The musical background for pictures has hitherto been slipshod and haphazard. In the process of its future development the same relation will come to exist between picture-maker and composer as exists between the librettist and composer of an opera."

H. F. P.

### CANCEL CHOIR'S TOUR

Famous Chorus of Toronto Will Not Visit Europe Because of War

The Mendelssohn Choir, of Toronto, has announced the cancellation of its European tour because of the disturbed conditions abroad. The choir was to have sailed in April for a series of twenty concerts in England, France and Germany under the direct patronage of King George, of England. Florence Hinkle, the American soprano, who was to have accompanied the choir as soloist, will, therefore, remain in this country and will be available for engagements during the Spring.

### Music Students View Crosby Brown Collection of Musical Instruments

The music students of the Columbia Summer School, with their head, Professor Farnsworth, visited the Crosby Brown collection of musical instruments at the Metropolitan Art Museum on Friday of last week. The collection, which is one of the fine ones of the museum, has been temporarily displaced by the installment of the Morgan and Altman collections, and was to have been placed again on exhibition this month, but owing to the work incident to it, it will not be ready for public exhibition again until September. The music students, who annually make a pilgrimage to the museum, enjoyed a special privilege.

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#### SCHEDULE OF WORK REQUIRED IN THE REGULAR DEPARTMENT OF THE PRESCRIBED COURSE FOR SINGING

Grade.	Principal Subject.	Secondary Study.	Theory.	Supplementary Theory.	Lectures and Hist. Mus.	Languages.	Opera Work.	Church Work.	Diction. Style. Interpretation.
I.	Voice.	Piano.	1st Year, Harmony (3 terms).	Elements of Theory, Rhythm, Solfege.	Literary and Art Lectures and Mus. Hist.	Italian.	Opera Chorus.	Protestant, Catholic, Hebrew services.	English Diction. French Diction. Style. Interpretation.
II.	Voice.	Piano.	2d Year, Harmony (3 terms).	Ear Training.	Literary and Art Lectures and Mus. Hist.	Italian, French.	Opera Chorus.	Protestant, Catholic, Hebrew services.	English Diction. French Diction. Style. Interpretation.
III.	Voice.	Piano.		Musical Form.	Literary and Art Lectures.	Italian, German, French.	Opera Chorus and Class (Solo parts).	Protestant, Catholic, Hebrew services.	English Diction. French and German Diction. Style. Interpretation.
IV.	Voice.	Piano.				French, German.	Opera Class, Solo Parts, Stage Dep.	Oratorio.	French and German Diction. Style. Interpretation.
V.	Voice.	Piano.				German.	Opera Class, Solo Parts, Stage Dep.	Oratorio.	German Diction. Style. Interpretation.

#### THE FINAL TEST FOR CERTIFICATES (SINGING)

The final test for certificates of the Regular Department for singers of the Prescribed Course requires the musicianly performance, including perfect vocal mastery, diction, style and interpretation of an Italian and French aria, several German and French songs, a sight reading test, an average of ninety per cent. in the theoretical work, a condensed transcript of the principal points of the libretto as well as musical content of three complete operas and one oratorio to be selected from the repertoire studied the past season, these transcripts to be made from memory during the final examination. An average attendance record of ninety per cent. at Lectures, Classes and Recitals of the school as assigned.

#### SCHEDULE OF WORK REQUIRED IN THE ARTISTS' AND TEACHERS' DEPT. OF THE PRESCRIBED COURSE FOR SINGERS

Grade.	Principal Subject.	Theory. Pedagogy.	Languages.	Opera Work.	Church Work.	Diction. Style. Interpretation.
VI.	Voice Repertoire.	Harmonic Analysis (Grade III).	French, German, Italian.	Opera Class, Operatic Repertoire, Stage Dep.	Oratorio.	English Diction. French and German Diction. Style. Interpretation.
VII.	Voice Repertoire.	Pedagogy.	French, German, Italian.	Opera Class, Operatic Repertoire, Stage Dep.	Oratorio.	English Diction. French and German Diction. Style. Interpretation.
VIII.	Voice Repertoire.	Pedagogy.	French, German, Italian.	Opera Class, Operatic Repertoire, Stage Dep.	Oratorio.	English Diction. French and German Diction. Style. Interpretation.

#### THE FINAL TEST FOR DIPLOMA OF GRADUATION (SINGING).

The final test for a diploma of graduation of the artists' and teachers' department for singers of the Prescribed Course requires a musicianly performance, including perfect vocal mastery, diction, style and interpretation, of an entire song recital consisting of Italian, French, German and English compositions, as well as a performance of a complete operatic rôle, including stage deportment, and an oratorio, to be selected from the repertoire studied during the past season. A condensed transcript of the principal points of the libretto and musical content of five complete operas selected from the students' operatic repertoire, but not including the three operas used in securing the Certificate of the Regular Department. These transcripts to be made from memory during the final examination. An average of ninety per cent. in the theoretical work and an attendance record at Lectures, Classes and Recitals as assigned of ninety per cent.



Dear MUSICAL AMERICA:

In the rising tide of resentment all over the world against the German-speaking peoples for having precipitated the awful situation which Europe now faces, let us not, for a moment, forget that they have had the war spirit forced upon them by the military aristocracy, which element stands for the divine right of emperors and kings, for a ruling class, for privilege, and as such is a relic of mediævalism. Let us also not forget the services to mankind, in philosophy, in science, in medicine and most particularly in music, which these peoples have rendered us all. Those who know the Germans, and particularly the Austrians, know them to be naturally industrious, loving music, their beer, their wine, their home comfort.

Such peoples are naturally peace loving, though when aroused they march relentlessly to war. That they should rally to support their emperors and their flags is but a natural outcome of the situation.

You will have a much better idea of the principal issue involved if you go back a hundred years or so and recall Waterloo. On that battlefield the English, with the Belgians and the Prussians, fought Napoleon and the French, who represented "the spirit of militarism."

To-day, in that same Belgium, and almost within gunshot of Waterloo, the English with the Belgians and this time with the French are fighting the Prussians and Germans, who in our time represent the spirit of militarism.

Again, therefore, history repeats itself.

The disturbance to commerce and industry, terrible as it must be, the ruin wrought, even the lives lost, are as nothing to the legacy of hate which is now being manufactured, unless the very intensity of the horror shall, by a universal revulsion of feeling, bring the nations together and by the overthrow of race antagonism, of class privilege and all they represent, abolish war forever among civilized peoples.

Two factors militate against this. They are, first, the sad conviction that autocracy will make one more stand against liberalism and thus, in the not far distant future, we shall see Russia, Germany, Austria and Turkey lined up against England, France, Italy, Portugal, Greece, Switzerland and the Scandinavians, represented by Sweden, Norway and Denmark. The other factor is the rising of the Orient against the Occident—commonly called the Yellow Peril.

These factors may keep Europe "in arms."

In a beautiful square in Paris, reposing peacefully, just off one of the main, busy boulevards, stands a house known as the home for many years of the great writer, poet, philosopher and revolutionary, Victor Hugo.

In one of the upper apartments you will find the bed in which he died and the other furniture of his sleeping room, though they were removed from the house where he spent his last days.

On the top of a bureau and nailed down under a glass cover you will see a sheet of paper on which the author of "Les Misérables," "Le roi s'amuse" and "Hernani," shortly before his death, expressed his faith in humanity, his democracy and his conviction, as well as hope, that it would not be long before we should see "the United States of Eu-

rope," as we had already seen the United States of America!

It was no idle dream!

There are those now living who will see it come to pass.

One of the results of the present conflict will be the passing of Berlin as the arrogant, autocratic musical center of the world!

This will not mean that the music of the immortal German composers will be less admired, less cultivated.

It will not mean that we shall even dream of dispensing with the services of the German musician or with those of that most conscientious, most devoted of all public servants, the German music teacher. But it will mean that intelligent, educated people everywhere will no longer submit to the mental domination of the idea that music, at its best and highest, exists only in the German capitals.

The revolt against this domination began long before your editor, in his public addresses, and your paper, in its columns, gave expression to it. In this connection it is interesting to note that in the course of an interview on his recent return from Europe, published in your issue of August 1, Mr. Loudon Charlton, the distinguished American impresario, whose management, for years, of the New York Philharmonic and of the tours of a number of world-renowned artists has given him international distinction, said:

"We have in America as fine audiences for music as anywhere in the world. I do not refer to numbers or dollars. I mean audiences that *understand*, that get the meaning of what is performed. The looking to Berlin as the supreme court of musical understanding I believe to be all exaggerated. The knowledge of the audiences in that city is, I think, more apparent than real."

"Not only in our great cities like New York, Boston and Chicago, but even in our smaller cities they demand the best and prepare themselves for it."

Mr. Charlton also spoke particularly of the significant influence of the small collegiate community with a "musical course."

Should a number of the great foreign artists be unable to visit us this season we shall, of course, deeply regret being deprived of the pleasure and value of the service they would give us.

Should any of them be injured or perish in the different conflicts now waging, nowhere more than in this country, where we invite and pay for the best because we appreciate the best, will their fate be more deeply regretted.

But there will be compensations.

Our leading managers have been so accustomed to depend on Europe for their supply of artists that, for the moment, should that supply be even partly cut off, they may fear that they cannot meet the demand of the various musical societies, associations, colleges, as well as local managers all over the country, who have hitherto looked to them for the supply of first-class talent.

Now they will be forced to look round in this country for that talent.

They will be surprised at what they will find among not only resident foreign musicians, but among our American musicians, many of whom, even of the highest rank, have not met with the recognition and patronage they deserved, because of the universal craze for "the imported article."

The stimulating effect upon the whole musical world in this country and more especially upon our music teachers, foreign as well as American, cannot well be overestimated. With the discovery of how much talent we have right here in our own country we shall become more self-reliant, more independent. Our own standards of knowledge and culture will be raised.

We shall continue to patronize foreign artists, of course, but we shall henceforth do so not merely because the artists are foreign, but because they come to us in the full possession of their best powers and not, as has often been the case in past years, when they are in process of disintegration and so, having lost their hold in Europe, come to the country of dollars and of the supposedly musically ignorant, to reap a rich harvest.

As for our music teachers, music schools, colleges and conservatories, they are about to enter upon the period of their greatest prosperity, with the closing of the music schools in Europe.

Much, however, must depend upon their own activities, their own enterprise in using the golden opportunity before them and by a persistent, efficient system of publicity, of which newspaper advertising must be the chief feature, make known what they have to offer.

Music is an art, but it is also a business, and, being such, business methods

must be used if one would merit and command success.

In the great movement for "the musical independence of the United States" it would seem that we are to have efficient aid from the brothers Aborn, managers of the Century Opera Co.

On his return from Europe, Milton Aborn, as you know, announced that the opera school, promised in the original prospectus of the undertaking, is to be put into action early this Fall and in such comprehensive manner as will ensure results. This is a great step in advance. This opera school is designed to meet the lack of opportunity young singers have in this country to secure operatic experience such as they can obtain in the hundreds of small opera houses in Germany, Austria, France, Spain and Italy. In his interview in MUSICAL AMERICA of August 8 I note that Milton Aborn said:

"I don't know how much money young American singers and musicians take over to Europe every year. It may be five millions or it may be ten million dollars. It is probably nearer the latter amount. There are many fine teachers in Europe, but there are enough teachers and just as good in America to give these students the training they need. In Milan alone there are hundreds of operatic aspirants, many of whom will never reach the grand opera stage, while those

who do will have years of hard work and heavy expense before they will become self-supporting."

If the Messrs. Aborn stick to their announced program and carry it out conscientiously they will win a notable place in the history of the musical development of this country.

An incident at a concert at the Waldorf-Astoria the other day has given rise to considerable discussion as to the effect of music upon different temperaments.

It happened during a concert by the Waldorf orchestra—a good one, by the bye—which is under the very capable direction of Joseph Knecht. One of the guests, listening to the music, suddenly burst out into uncontrollable laughter. His sides shook.

Then, all of a sudden, he broke into a fit of weeping. His sobs were so loud that the hotel manager called in a doctor.

While they were trying to get the man out, his wife took a fit of hysterics and his daughter fainted.

Mind you, Knecht and his orchestra were calmly playing while all this was happening.

As the program is not before me, I am unable to state whether it was the music of Richard Strauss which provoked the laughter or that of Richard Wagner which provoked the tears.

Your  
MEPHISTO.

## NEW MUSIC ERA IN SCHOOLS OF OUR NATIONAL CAPITAL

### Success for Experiment of Giving Credits for Study with Outside Teachers

WASHINGTON, D. C., Aug. 8.—The experimental year of permitting music by outside instructors as a major study in the high schools of the District of Columbia proved such a significant success that it is being encouraged on every side. Music teachers are strongly recommending it to their pupils and they declare that the pupils who were given this music privilege returned their best year of work. It was a stimulation and did away with the rush to the piano to practice after school when the body and mind were tired. The principals of the high schools are ready to encourage the movement for the coming season and have only good to report of the music-privileged students. The parents themselves have recognized the benefit, while the students of music are much happier in their chosen art.

An interview with E. L. Thurston, superintendent of the public schools of the District of Columbia shows him to be a much stronger advocate of music as a major study in the high schools than his predecessor. "I believe most firmly in this movement," said Mr. Thurston emphatically. "We issued small pamphlets on the rules governing music as a major study and it was surprising how quickly the supply was exhausted. This looks significant for next Fall. Even now I am arranging studies to meet the demand of this comparatively new art in the schools. In fact, I am permitting more elective studies than have ever been allowed heretofore. I am of the opinion that it is not quite just to students to confine them too closely to studies for which they have no abilities and to deny them a freer access to studies for which they have talents and desires."

"The exact outline of our music course is at present unsettled, owing, as usual, to limited appropriations and the will of Congress. We hope to have Dr. Tomlins again with us next year, as his work was so helpful and inspirational to teachers and pupils during the past year. We would like to increase the force of our music teachers, as the present ones are hampered by an excessive number of pupils, but this also depends upon congressional appropriation. There is sufficient work for several more special music teachers."

"It is just as important that music should be given a major place in our high schools as any of the foreign languages. There is no reason why our schools should not lay the foundation of the music profession as it does for many others in its sciences, languages, literature, and manual training."

"One point which has been particularly encouraging to us in giving music so important a place in our high schools is the number of requests we have received from other cities for the plan we have adopted to accomplish this end. Not a week passes but some principal is



E. L. Thurston, Superintendent of Public Schools in District of Columbia

asking our aid in this direction. Other cities have had such a music plan in operation longer than Washington, but being the capital of the nation we have been looked to for such an acknowledgment of music and having taken this step, we are being called upon by a goodly part of the nation for guidance. The correspondence has become quite bulky and represents from village schools to state institutions. It happens that the plan as inaugurated by Dr. Willard S. Small, principal of the Eastern High Schools, is quite simple and may be readily applied to many demands with alterations. In this respect alone, we feel that the public school board of the District of Columbia has accomplished much not only for the national capital but for the country at large."

WILLARD HOWE.

### New Works in Bergh Park Concerts

Arthur Bergh and his orchestra resumed the series of orchestral concerts on the Central Park Mall, beginning Tuesday this week. In addition to the usual Wednesday symphony night and the Friday Wagner night, Mr. Bergh arranged a program of German-Slavonic composers for Tuesday and a program of French-Italian composers for Thursday night. The Beethoven Fifth Symphony was the feature of the Wednesday program. On Friday Mr. Bergh presents the suite "In Brittany" by the Dutch-American composer Christiaan Kriens, and a horn solo by Xavier Reiter, first horn player of the New York Philharmonic Orchestra. The Saturday afternoon program will include a new number, "Capricieuse," by Mr. Bergh.

One hundred and fifty-four unpublished works by Rossini have been discovered; they are contained in sixteen albums and consist mainly of songs and piano pieces.

## CHAUTAUQUA FAVOR FOR NEW SOLOISTS

August Quartet Makes Splendid  
Impression—Varied Music  
of Week

CHAUTAUQUA, N. Y., Aug. 8.—Albeit that the musical festival week at Chautauqua has come and gone, there are many interesting musical features still to be had at this Summer city. Olin Downes gave an interesting lecture Tuesday morning last on "Schubert as a Song Writer and Symphonist." He also gave an interesting talk later in the day on "Modern Russian Composers." On Tuesday Henry B. Vincent, resident organist, was heard in a delightful recital in the Amphitheater. The last of Sol Marcossion's series of violin recitals was heard by a large audience on Tuesday afternoon. In his usual artistic manner he pleased his hearers with the following program:

Sonata in E Flat for piano and violin, Strauss; Adagio "Pathétique," Godard; Orientale, Cui; Zephyr, Hubay; Melodrame e "Piccolino," Guiraud; Humoresque, Tschalkowsky; "En Bateau," Debussy, and Etude in E Major, Paganini.

On Wednesday afternoon the Chautauqua Orchestra, the soloists for August and Austin Conradi, pianist, were heard in a pleasing program. The orchestra under the baton of Director Hallam opened the program with a number new to local music lovers, the "Canto Popolare," by Edward Elgar. The number is better known as "In Moonlight" and is taken from the composer's overture "In the South." Fred Vettle, a tenor of New York and new to Chautauqua, gave excellent account of himself in two German songs, "Still wie die Nacht" of Cantor and "Ich Liebe Dich" by Mildenberg. Mr. Vettle displayed fine enunciation and tone quality, and made a decidedly good impression upon his hearers. The singing of "Thy Love and Thy Might," an aria from "Samson and Delilah," was the number chosen by Gwyn Jones, the contralto of the August quartet, and she presented the number well. Her voice is rich and of good quality. Austin Con-

radi, pianist, with the assistance of Ernest Hutcheson at the second piano, gave a stirring performance of the Saint-Saëns Piano Concerto.

Mrs. Ella P. Blankenship, a pupil of Frank Croxton and the soprano of the August quartet, sang two numbers, "The Nightingale's Song," by Nevin and "A Birthday" by Woodman. Mrs. Blankenship sings well and was obliged to respond to several recalls at the conclusion of her numbers. George H. Downing, a bass of high qualities and an old friend at Chautauqua, aroused his audience with his singing of "When Richelieu the Red Robe Wore," by Murray. His stage presence is most commanding and his voice carried to the remotest parts of the great Amphitheater. He was recalled again and again.

Charles Washburn, of the local vocal faculty, gave a recital on Wednesday afternoon and interested a large audience. His program was replete with good things. His songs of childhood and songs of the Southland were sung as only Mr. Washburn can sing them. He was ably assisted by Lynn B. Dana, as accompanist. His list of numbers follows: "Nursery Song," Molloy; Five Studies of Children's Moods; Six Songs from "The Little Past," Johnson; "Mother o' Mine," Pigott; "The Last Leaf," Homer; Four Bandanna Ballads, Homer; Four Limericks, Manning.

On Thursday evening a miscellaneous program was presented at the Amphitheater by the Chautauqua Orchestra, August soloists, Chautauqua Choir, Ernest Hutcheson, pianist, and Sol Marcossion, violinist. A large audience was present and one generous in its applause. The soloists were all at their best. Mr. Hutcheson gave a reading of the Liszt Twelfth Rhapsody that was scintillating in its brilliancy. Mr. Marcossion was in fine form in the Sarasate Gypsy Dances.

On Thursday afternoon Ernest Hutcheson gave the last program of his highly valuable and engrossing piano recital series.

With the assistance of Messrs. Dana, Brown and Holl of the Chautauqua Orchestra and James MacMahon, a baritone of Cleveland, O., Myron A. Bickford presented the fourth of a series of mandolin recitals on Friday afternoon.

At the Friday afternoon rehearsal Alfred Hallam was presented with a gold match safe and a gold knife by the members of the choir. Lynn B. Dana made the presentation speech. L.

## 40,000 HEARERS AT ROCHESTER FESTIVAL

Concerts Given Free to Public in  
Seneca Park—Artistry of  
Visiting Soloists

ROCHESTER, N. Y., Aug. 6.—Before an audience of 40,000 the eighth annual musical festival was given yesterday afternoon and evening in Seneca Park, which was elaborately illuminated in the evening. In the afternoon the Park Band and Orchestra, under the direction of Theodore Dossenbach, gave the program with the assistance of four soloists: Marie Stoddart, soprano; Nevada Van der Veer, contralto; Guernsey Curtis, baritone, and George A. Dostal, tenor. The evening program included selections by the soloists, the Park Band and the Festival Chorus, the best ever organized in this city. It was under the able direction of Oscar Garreisen.

The opening number of the afternoon was an overture by the Park Band, which did splendid work throughout both concerts. J. Guernsey Curtis, a Rochester favorite and the only local soloist, followed the overture with "Music Provit," by Gastaldon, and was so heartily applauded he was forced to respond to an encore. A number which received warm appreciation was "The Monks and the Pirates" by Massenet, sung by a double octet of male voices—Messrs. Trimby, Predmore, Tupper, Monaghan, Lyman, Millham, Whitcomb, Fishbaugh, Judson, Whitney, Roach, Guernsey, Schlegel, Gretton, Walker and Bush.

One of the surprises of the evening was the divertissement from the "Tales of Hoffman" danced by Clara Louise Rhea, who was supported by a chorus of women's voices.

Miss Stoddart, Mr. Dostal and Mme. Van der Veer were all in excellent voice, and were heard with intense pleasure by the thousands of people who listened to the music from the benches in front of the grand stand at the side of the lake and under the trees. The festival was under the direction of the park board, of which Frank G. Newell is chairman.

In speaking of his day in Rochester, Mr. Dostal said: "This thing that Rochester is doing is unique. There is nothing like it anywhere else that I know of. It is wonderful to think of giving all this music free, and to have so many of your citizens appreciate it. Rochester is to be congratulated for its wonderful musical showing." I. R. B.

## WAR WON'T DETAIN FACULTY

New England Conservatory Teachers  
Expected Back from Europe

BOSTON, Aug. 7.—When the local representative of MUSICAL AMERICA called recently upon Manager Ralph L. Flanders, of the New England Conservatory of Music, who had come up from his Summer place in Northport, Me., for a few days' business in this city, Manager Flanders said that members of the faculty of this institution, who are spending the Summer in Europe, have had arrangements made for them whereby they will be back at the Conservatory before the date of registration, which is September 10.

As originally planned, the school will open on September 17. The teachers who are across the water in different parts of Europe are: T. Adamowski, C. Lenom, C. A. White, H. M. Dunham, Carl Stasny, F. Addison Porter, F. Stewart Mason, William Tyler, Clayton D. Gilbert, Felix Winternitz, J. Albert Jeffery, Anna S. Lothian, Jane M. Foretier, Lee M. Pattison and Clayton Johns.

## Brooklyn Tenor Scores in Two Concerts

C. Judson House, the young Brooklyn tenor, won unqualified success at a concert given at the Mahopac Golf Club on the evening of August 8. The tenor's music was lost in the mail and at the last moment he was obliged to readjust his repertoire, the offerings being "Where e'er You Walk," from Handel's "Semele"; "Sylvain," by Sinding, and "Summertime," by Ward-Stephens. The many prominent members of the Summer colony of Lake Mahopac tendered Mr. House a warm reception. The singer was heard at Northport, L. I., on July 11, when his singing of "The Prayer" from "Jewels of the Madonna" attracted much favorable comment. G. C. T.

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## ECHOES OF MUSIC ABROAD

War Works Havoc with Bayreuth Festival and Prevents Bavarian King from Paying It an Official Visit—Camille Saint-Saëns and Gustave Charpentier Bury the Hatchet—Paris Lawyer One of the Winners in This Year's "Prix de Rome" Contest—Open-Air "Siegfried" in Open-Air Theater, with an American "Forest Bird"—Concerning the Unmusical Man, His Foibles and His Uses—Hans von Bülow's Widow No Longer Connected with the German Brahms Society

WITH no definite particulars available as yet, the most likely supposition concerning the fate of this year's Bayreuth Festival is that hardly more than a week's performances were given before the country was plunged into war. In fact, the mobilization proceedings may have wrought havoc with the casts before even the first week was out. The first performances scheduled to take place were "The Flying Dutchman" on the opening day, July 22, and again on July 31, "Parsifal" on July 23 and the first "Ring" cycle on the 25th, 26th, 27th and 29th. By this time all three of the musical directors of the festival—Dr. Karl Muck, Michael Balling and Siegfried Wagner—may be experiencing active service with weapons more deadly than the baton.

It seems that early in July rumors were afloat in Berlin that as a protest against the conduct of Frau Cosima and Siegfried in permitting *Isolde's* case to be aired in the courts many of the singers had decided not to participate in the festival. Moreover, a startling percentage of the tickets had been returned by indignant purchasers. These reports brought a correspondent of the Berlin *Vossische Zeitung* to the scene in hot haste, and his story of conditions as he found them is quoted in the New York *Staats-Zeitung*.

Having perceived nothing indicative of disappointment in the manner of the hotel proprietor, he rushed up the hill to the Festspielhaus. "A rehearsal was just over. Half a dozen acquaintances from Berlin and elsewhere were quickly greeted. All looked pleased and eager. The rehearsals, then, had not yet been interrupted. 'Are all here already?' I asked, in the most casual manner of a newcomer who has never heard that all the Bayreuth Festival artists are required to be on hand by the 15th of June. 'Of course!' was the reply. 'Not one is missing; there isn't even one sick.'

"Slowly the various groups wandered down the hill to their quarters. I could identify nearly all of the celebrities on the list of this year's participants, as well as the uncelebrated who hope to gain position and prestige through Bayreuth appearances. A few were missing. But these, too, I had seen before midnight came—at the Eule, where now for the Wagner intimates there is fitted up a Siegfried-Wagner room, at the Wolf-Schlucht and the Harmonie, at Gramp's, Hans Richter's *Stammkneipe*, at the Post and in other places less rich in tradition.

"All were jubilant. There was no suggestion in their mood of sinister revolutionary intention. But the enthusiasm for Bayreuth, for the House Wahnfried and the festival performances was the same as in other years. There were, of course, many new faces; but that has been the case of late years. Some of the old Bayreuth heroes are withdrawing from stage activity; others of them demand such high fees that they are no longer possibilities for the festivals. They make way for the younger generation, which in its turn is anxious to come under the spell of the Grail magic."

As for the tickets, it was found that the "Ring" cycles were completely sold out, while seats were still available for both "Parsifal" and "Der fliegende Holländer," especially the latter. It was evidently true that some people who had subscribed for tickets last October had refused to lift them because of the malodorous trial to establish Frau Beidler's parentage. In doing so they availed themselves of their privilege of declining the tickets up to within four weeks of the festival.

In some quarters it will seem particularly unfortunate that this Summer's festival should be interrupted in view of the fact that King Ludwig III of Bavaria, with his queen and retinue, was to have attended some of the performances. It would have been the first time

that he cannot help feeling proud of a chance handclasp given him by M. Saint-Saëns, which will leave with him at least the remembrance of 'a moment of very sweet emotion,' which was shared unanimously by his confrères of the Académie."



Edyth Walker, the American Soprano, Who Recently Won a New Triumph at the Cologne Festival as "Elizabeth" in "Tannhäuser"

since 1882 that the Bavarian Court had taken official cognizance of a Bayreuth festival.

PARIS, or, rather, the artistic circles of the city, sat up and gaped at the spectacle of two supposedly irreconcilable musical enemies "making up" most abruptly and unexpectedly, when the Beaux Arts committee of the Académie was in session to decide the Prix de Rome contest. It will be recalled that Camille Saint-Saëns was one of the members of the Académie most strenuously opposed to the election of Gustave Charpentier to membership. *Le Monde Artiste* thus relates the sequel:

"M. Saint-Saëns writes—M. Saint-Saëns writes much since the death of Massenet—that on meeting M. Charpentier quite by chance in the corridors of the Institut he grasped his hand, an act that drew forth from his colleagues an ovation for him 'that produced the sweetest emotions of my life.'"

"On his side M. Charpentier states

"How touching all this is!" adds *Le Monde Artiste's* cynical observer, who has known of many other emotional outbreaks, both "sweet" and otherwise, on the part of musicians.

EVIDENTLY the open-air performances of "Siegfried" at the Zopot nature theater near Dantsic proved a most satisfactory success. The cast, which was headed by Heinrich Hensel and included an American *Forest Bird*, was well chosen, on the whole, and the music drama itself was demonstrated to be almost an ideal work for performance under such natural conditions. Then, too, the Crown Princess attended the first performance and that added special zest to the public's interest in it.

"The entire production presented an organic whole of astonishing harmoniousness," wrote a Dantsic correspondent to the *Berliner Tageblatt*. "All the factors concerned in the success of the undertaking vied with one another in their zeal to give the work the stamp of per-

fection. Professor Lütkenmeyer of Cobourg had furnished the stage in the mountainous Jäschenthaler Forest—which seemed to be made especially for "Siegfried"—with special decorations that added the touch of the heroic landscape to the idyllic character of the leafy grove, without in any way detracting from the fresh impression of living Nature. At the conductor's desk Selmar Meyrowitz, from the Hamburg Municipal Opera, presided with inspiring enthusiasm and the excellent Blüthner Orchestra, of Berlin, followed him as under a spell.

"The Prelude, the 'Waldesweben' and the Magic Fire produced an unforgettable effect in the profoundly impressive atmosphere of nocturnal nature. Heinrich Hensel, of the Hamburg Municipal Opera, sang *Siegfried* with most potent art, and he had a worthy partner in Sophie Palm-Cordes, of the Stuttgart Court Theater, whose *Brünnhilde* was vocally and dramatically a noteworthy achievement. For the first time it was possible to see the *Wanderer* really approach from the distance, and Hans Spiess, from the Brunswick Court Theater, sang and acted the rôle majestically."

Ethel Hansa, the American soprano of the German Opera in Charlottenburg-Berlin, sang the *Forest Bird* "with soul," we are told, and there are compliments also for the *Mimi*, Peter Kreuder, of Hamburg; the *Alberich*, Herr Zador, of Dresden; the *Fafner*, Louis van de Sande, of Berlin, and the *Erda*, Hertha Frank, of Dantsic.

At about the same time there took place in Dantsic the second song festival of the Prussian Sängerbund. The Blüthner Orchestra was drafted into service here also, and in the excerpts from "Parsifal" with which the festival closed Heinrich Hensel, Carl Braun and Werner Engel were entrusted with the solos.

NO such publicity has been given to the Prix de Rome competition this Summer as last year's received, simply because the winner of the *grand prix* last year was a woman, and a woman still in her teens at that.

This year's winner, Marcel Dupré, was born in 1886 and as a child was a musical prodigy. The "first second" *grand prix* was won this year by Raymond de Pezzer, who practised law in Paris for five years before giving himself over to a musical career exclusively in 1911. Unlike most of the traditional prize winners, he has had no past at the Conservatoire. André Laporte, to whom was awarded the "second second" *grand prix*, was born in 1889 and has distinguished himself at the Conservatoire in various branches.

FROM the divorced wife of the late Felix Mottl an appeal for aid has been made to the German public. The first Frau Mottl was Henriette Standhartner, a singer at the Court Opera at Carlsruhe, when she became the wife of the distinguished conductor, who afterwards raised the Munich Court Opera to the rank of first in the land during his régime there following his long experience at Carlsruhe.

The marriage proved to be an incompatible one and only a year or so before his death Mottl succeeded in getting a divorce from his wife because of her financial extravagances, which apparently harassed him. A few days before his death, it will be recalled, he married the Munich dramatic soprano, Zdenka Fassbender, who has distinguished herself more especially by her acting than by her singing.

In her appeal to the public, in which she draws attention to what she considers her undeserved fate, Frau Standhartner-Mottl or Mottl-Standhartner, as the German custom will have it, explains that she has been trying to get established as a teacher of singing and diction, but since last January has not found a single pupil.

"All that now remains to me," she writes, "is a monthly income of \$25, and all that I wish to attain by this appeal to the public is the means to be able to earn a modest living as a singing teacher from the beginning of next season."

ONE of the obvious products of the "silly season," a period of unexpectedly brief duration this Summer, is

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 9]

a dissertation on the Unmusical Man that monopolizes a good deal of space in a recent issue of the *London Times*. The observation is made that although many people will admit that they do not appreciate the higher forms of music, it is only occasionally that one meets a man who will say outright that he is unmusical, such an admission being even rarer with a woman.

Although a man may admit that he is not musical he is reluctant to label himself definitely as "unmusical," yet it is of no use for him to try to conceal his defect—if it is a defect—for he is certain of detection in the long run. At a concert he will pass. It is in the ordinary round of household life that his danger lies.

"The truly unmusical man nearly always sings in his bath. The gurgle of the water seems to move him to song, and he carols lustily some well known song. Partly he may do this from joy of life in the early morning. But he will also be heard singing if he has a bath before dinner, so that there must be some other reason as well.

"After all, there are no critics in a bathroom—no people with supersensitive ears to draw in their breath with pain whenever the singer strikes a false note. He feels free at last and gives voice to his joy. For musical people are apt to forget that the man with no sense of tune or rhythm still likes occasionally, as all healthy people do, to hear his own voice raised in song. And, because his vocal organs do not produce the sort of noise

that they appreciate they have no right to forbid him the use of them.

"This bathroom test is almost infallible; *per contra*, one supposes that the musical genius takes his bath in dead silence, and cases have doubtless been known where the precocious child who masters the violin by the time he is three has cried melodiously at the mere prospect of a bath.

"In social life the unmusical man is unquestionably an asset. He is generally a genial, equable soul, and his consciousness of the fact that he cannot sing or play at an evening party makes him talk mainly about the gifts of the other guests. This is popularity.

"Then, it is he who applauds the second-rate singer with the same generous fervor that he accorded to the genius with the violin. He regards it as his duty to applaud. He probably prefers the mediocre performances; in his heart of hearts he hates the violin—especially when it is well played. But he is determined to be fair and to give the same measure of applause to all."

HANS VON BÜLOW'S widow, Marie von Bülow, who married the illustrious conductor and pianist after he had divorced Cosima to let her wed Richard Wagner, has sent in her resignation as honorary president of the German Brahms Society, of which she was the only woman member. Her reason for withdrawing is to be found in the fact that the Society has published a biography of Brahms by Max Kalbeck, in which occur several passages which Frau von Bülow considers defamatory to her husband's memory. J. L. H.

## MASTERS WHO HAVE FAILED AS OPERA COMPOSERS

JOHN TOWERS, in his "Dictionary of Operas," catalogues some 28,000 works which have actually been performed. Of these certainly not more than one hundred stand very much of a chance for performance in these days and the repertoire of the great opera houses of the world, with few exceptions, is limited to about fifty standard operas. In Europe the operagoer usually has a wider range of works presented to him, since many of the operas, such as those of Lortzing, Marschner, Erkel, Tschai-kowsky, and others are local in their appeal.

From this, says *The Etude*, it must be seen that however difficult it may be to write an opera and secure a production, it is still far more difficult to write a work that will attain wide popularity, much less endure. In fact, many of the really great masters have failed dismally as opera composers. All of the operas of Handel, which have been preserved in thirty-two volumes, had great popularity in their day, but save for an occasional aria one practically never hears a Handel opera at this time. His great contemporary, Johann Sebastian Bach, was altogether too much wrapped up in the church to be much interested in opera. Beethoven's opera, "Fidelio," is still performed and has some masterly moments, but it is doubtful whether it would ever be heard if it did not bear the name of the musician whom so many consider the greatest of all. Berlioz's operas are so rarely mentioned that only the musically elect recognize him as an opera composer.

Brahms evaded the operatic field, some say, because he could not find a suitable libretto, but more probably because he

realized that opera was not his *métier*. Cherubini's fame was made largely upon the success of his operas, but now they are never heard, in America at least. Opera was obviously out of the grasp of the divine Chopin, as it was alien to the splendid talent of Grieg. Haydn wrote many operas, mostly in lighter vein, all of which have been forgotten. Whether Liszt avoided opera in deference to his mighty son-in-law, Wagner, we can only surmise. He unquestionably had the dramatic temperament as his oratorio-cantata, "St. Elizabeth," shows. Mendelssohn aspired to greatness as an opera writer but no suitable libretto could be secured. Schubert wrote numerous dramatic works but none has present-day popularity. Schumann's one opera, "Genoveva," is so rarely heard on the stage that it is almost forgotten. That so many men of such vast musical ability have had to bow to such talents as Bellini, Donizetti, Balfe, Offenbach and Meyerbeer indicates that opera writing is evidently a special gift possessed by very few.

Bevani Opera Company Formed

ALBANY, Aug. 5.—The Alexander Bevani Opera Company, New York City, having a capital of \$25,000, was incorporated with the Secretary of State yesterday. Its purpose is to produce and exploit operatic and dramatic productions, also to conduct theatres. The directors are L. E. Behymer, Los Angeles, Cal.; Alexander Bevani and Charles H. Walker, No. 229 West Thirty-eighth street, New York City.

Clara Butt has told an English interviewer that the most popular of her concert numbers with her audiences both in Australia and America on her recent tour was Dr. Brewer's "Fairy Pipers."

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## PRACTICAL WORKSHOP FOR MUSIC SUPERVISORS



Students in Attendance at Summer Session of Institute of Music Pedagogy, Northampton, Mass.

**NORTHAMPTON, MASS., Aug. 1.**—An interesting example of musical education in America is that afforded by the Institute of Music Pedagogy, which recently concluded its sessions in this city. The fifteenth annual session opened with 130 students registered. The sessions continue only two weeks, but those two weeks are devoted exclusively to work and study of music. The daily sessions, including Saturdays, begin at 8:15 A. M. and continue until 5 o'clock P. M., with but an hour and a half intermission for lunch.

The Institute was started fifteen years ago by the late Sterrie A. Weaver, in the city of Westfield, Mass., where Mr. Weaver was for many years, until his death in 1905, the supervisor of music in the public schools. Mr. Weaver was one of the first to realize that music, if properly taught in the public schools, would prove to be one of the strongest educational subjects, and also a tremendous factor in the making of America a musical nation. He saw much that was poor in the old and antiquated methods of teaching of those who had been the early pioneers, and set about the development of a system which, in the estimation of many educators, surpassed all others.

After the death of Mr. Weaver the interests of the school were purchased by Ralph L. Baldwin, supervisor of music

in Hartford, Conn.; George Oscar Bowen, supervisor of music in Yonkers, N. Y., and the late L. L. Wellman, of Northampton, Mass. In 1907 the institute was removed to Northampton, Mass., which has since been its home, and the annual sessions are held in the public school buildings.

The school has many unique features which have attracted the attention of educators. One of the strongest recommendations for the school is the fact that it has no alliance with the publishers of public school music books. There are no text books for sale, and none are recommended. The graduates of the school and exponents of its methods go out as free lances, with the ability to apply their methods of teach-

ing to any set of music readers with equally good results, provided the material in the books is of good quality.

Another feature of the institute is the classes of children. Each day more than 250 children are in attendance at the morning session, and all steps in the progress of the work, from the lowest primary classes to the glee clubs in the high school, are demonstrated through the medium of these classes. This puts the school upon a practical, rather than a theoretical basis.

The 130 and more students who were in attendance at the session of the institute this Summer came from more than a dozen States. Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, New York, New

Jersey, Pennsylvania, Virginia, North Carolina, Michigan and Utah were included in the list. Many prominent supervisors were among those present, as well as many students who are preparing for the work of supervision. Probably more than two-thirds of the whole number were supervisors already in the field.

In the above picture are seen a portion of one of the children's classes. In the center of the first row back of the children are the members of the faculty, reading from left to right, William J. Short, Northampton, Mass.; Jennie L. Langdon, Hartford; Ellen S. Toomey, Mittineague; Ralph L. Baldwin, Hartford, Conn., and George Oscar Bowen, Yonkers, N. Y.

TWO IMPORTANT EVENTS  
IN BOSTON MID-SUMMER

Shaw-Castle Recital and Mrs. Hall McAllister's Musicales Provide Fine Artistic Fare

**BOSTON, Aug. 1.**—Two important happenings that occurred during the week of July 27 were the organ recital given at Appleton Chapel, Harvard College, on Wednesday evening, July 29, by Harris S. Shaw, head of the music department of the Harvard Summer School, and Mrs. Hall McAllister's second concert in her series of Summer musicales, which was given on Friday afternoon, July 31, at the Summer residence of Mrs. McKean at Prides Crossing, Mass.

At the Cambridge organ recital Mr. Shaw was assisted by Edith Castle, contralto, in presenting the following program:

Concert Piece, B Major, Horatio Parker, Mr. Shaw; Aria, "My Heart at Thy

Sweet Voice," Saint-Saëns, Miss Castle; "At Twilight," Stebbins; "The Sea," MacDowell, Mr. Shaw; "Sous les oranges," "Kypri," A. Holmes, Miss Castle; Recitative, Adagio. Allegro from Second Concerto, Handel, Mr. Shaw.

Mr. Shaw is an organist of marked ability and he displayed a complete technical equipment. His interpretations were delightful and authoritative. Miss Castle's rich contralto voice was heard to advantage, and her delivery of the familiar "Samson and Dalila" aria was exquisite.

The second of Mrs. McAllister's musicales again brought out a large number of the fashionable North Shore Summer folk, who listened to a charming program, performed by Ellen Keller, violinist; Marion Green, the Chicago basso-cantante, and Jessie Davis at the piano. Both Miss Keller and Mr. Green were received with enthusiasm and their presentation of an intensely interesting program was with marked artistic finish, while the pianoforte accompaniments of Miss Davis were excellent. W. H. L.

## New Haven Teacher Weds

**NEW HAVEN, CONN., Aug. 8.**—Harold Carter Davies, a graduate of the Yale department of music and director of the piano department of the New Haven School of Music, was married on Tuesday to Margaret Greenleaf, of Auburn, Me. The bride is also a graduate of the Yale music school and has been successful as a teacher. W. E. C.



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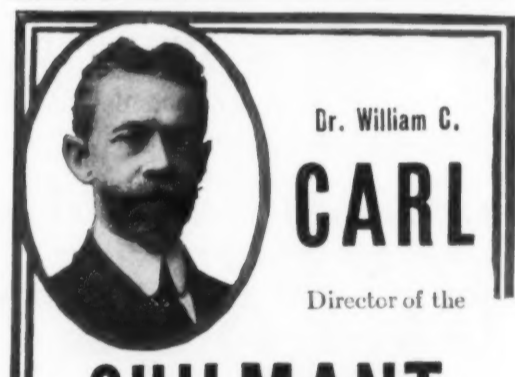
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## Stimulus to Creative Work Caused by Plea for Musical Independence

Classification of Some of the Prizes Offered by Various Organizations to Encourage American Composers—Making a Nation Know Its Musical Strength

[Editor's Note: So many requests have come to MUSICAL AMERICA for information as to the various prizes offered for musical composition that the appended article may serve as a valuable medium for reference.]

THE propaganda of America's musical independence, as inaugurated and fostered by MUSICAL AMERICA and its editor, has reaped fruit in many ways. It has made the thoughtless stop to consider our own musical strength; it has caused musical societies to seek American artists; it has excited the appreciation of local talents, and has judiciously kept many students on this side of the Atlantic.

More than this, it has made the American musician appreciate his own abilities, feeling that he has a recognized authority behind his belief. In this manner latent creative talents have come to the fore in the form of some creditable compositions. Conspicuous also is the movement of individuals and associations to encourage music in many ways, especially in the inaugurating of contests for musical works ranging from simple hymns to symphonic compositions. It was stimulation such as this that is responsible for some of the beautiful classic music of Europe and it is safe to assert that the same results will be seen in this country.

It was only recently that Anna Pavlova, the noted Russian dancer, offered \$1,500 in three prizes for society dance compositions, to which she will set graceful interpretations of modern terpsichorean art. The terms state that only American-residing musicians are eligible to the contest, though unrestricted liberty is granted the composers. Only one entry may be made by an individual. This is probably the first time such an opportunity has been offered in this country.

The Boosters' Club of Southern California, which awarded \$1,000 to Adele Humphrey for the prize poem, "California," now wishes music for this same poem and is making the munificent offer of \$2,000 for such a composition. The contest calls only for voice arrangement with piano accompaniment, though band and orchestra scores may be submitted if desired. No limit is placed upon the number of entries by a single competitor. The judges will be selected from musicians of reputation in California. This has caused a stimulation in the Far West.

The National Federation of Music Clubs, with offices in Chicago, offers \$1,300 in varying prizes for many different compositions. These include symphonies, symphonic poems, festival choruses, piano and other instrumental and vocal works. Only Americans are eligible to this contest. It is the desire of the National Federation of Music Clubs to appeal to the most lofty aspirations of the composer in every field of his art.

Individual clubs are also announcing competitive prizes. Chief among these are the Chicago Madrigal Club, which offers \$100 for the best musical setting for the poem, "Nymphs and Swans," which the society can use, and the Mendelssohn Club of Cleveland, which will give an equal amount for musical ac-

companiment of "Prelude of a New Day" by Richard Watson Gilder. Still another club is ready to encourage musical talents for the most worthy setting for "The American Flag," by Joseph Rodman Drake. One hundred dollars awaits the winner. This comes from the Sinfonia Fraternity of America, of the New England Conservatory of Music, Boston. The terms state that the composition must be for a male chorus, including a solo, with piano or organ accompaniment.

In its national series of contests to acquaint the public with its work to be exhibited at the Panama Exposition, the Young Women's Christian Association has not neglected music. There is included a song suitable for campaign or rally events of the association and a hymn which shall be national and spiritual in its character. The length is limited to eighteen lines. An additional award will be made for the musical accompaniment and both words and music will be judged separately. Two prizes, \$25 and \$15, are stipulated for each competition and in addition to this the composer of the musical accompaniment is offered two similar prizes for the song and the hymn respectively.

While this is only a partial mention of competitions open to the American musician, it shows the trend of the times in encouraging this art in this country. Though some of the contests are local and in some instances the prizes may seem small, in all cases they are worth the effort of the musicians. They express a sincerity of belief in American talents, which a specified purpose will best bring forth. More than this, these contests come within the scope of the rising musician and even the student may test his abilities in some.

It is also noticeable that musical literature has taken an impetus recently, with more stress on native abilities. Periodicals are giving more space to music news and a public conversant on conditions, situations and compositions in the music world is fast being created. The public schools are seeking to include artistic music instructions in their courses, believing that the most effective means of making a musical nation is to encourage this art in its schools.

Nothing is more certain to make a people know its own strength than to make it believe in this strength. This ranks among one of the chief accomplishments of the declaration of America's musical independence, and its acknowledgment by individuals, organizations, officials and commerce.

WILLARD HOWE.

### Engagements for Klibansky Pupils

Sergei Klibansky, who fortunately conducted his Summer classes in America instead of Europe, as has been his custom in the past two years, announces that several of his pupils have been chosen for important engagements. Jean Vincent Cooper, contralto, is to be a soloist at the Maine Festival, under the direction of William R. Chapman, in October; Marie Louise Wagner will go to Germany to enter upon an important opera engagement in the Fall, and Erich Lucas will appear in two concerts, August 11 and 12, at Sound Beach.

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The Criterion Male Quartet on Vacation at Ocean Grove, N. J. Reading from the Top: John Young, Horatio Rensch, George Warren Reardon and Donald Chalmers

Realizing the need for a permanent quartet of men's voices, four well known New York singers joined hands last season and formed the Criterion Male Quartet, which has since then been heard in numerous concerts. John Young and Horatio Rensch are the tenors, George Warren Reardon, the baritone, and Donald Chalmers the bass.

The quartet appeared with the United States Marine Band at the Ocean Grove Auditorium on Monday evening, July 27, and made a real hit, singing Buck's "Hark the Trumpet," Parry's "Sailors' Chorus" and several lighter numbers.

While at the New Jersey Summer resort the quartet is winning approval at the morning devotional meetings and is filling many engagements in the vicinity.

## CONDUCTOR VISITS COLUMBUS

Carl Ellis Eppert May Settle in Ohio City for Musical Work

COLUMBUS, O., Aug. 8.—Carl Ellis Eppert, orchestra conductor and composer, is in Columbus looking over the situation for the purpose of locating here. Columbus attracted him because of its active music life. Mr. Eppert will visit other music centers before a final decision is made.

Mr. Eppert is a pupil of Hugo Kaun, of Berlin, in composition, and Dr. Ernst Kunwald in conducting. He has spent five years in Berlin, and has a number of interesting compositions to his credit.

Mrs. Ella May Smith, president of the Women's Musical Club, will join her husband, Dan Laws Smith, in New England for a month's vacation, leaving Columbus, August 14.

Short visits will be made in Philadelphia, Stone Harbor, N. J.; New York, Stamford, Conn., then on to Boston, where headquarters will be made for excursions into near-by towns. The MacDowell Festival at Peterboro is one objective point for late in August.

Dorothy Mills, talented daughter of Mrs. Wilbur Thoburn Mills, presided at the Broad Street Methodist Church organ, Columbus, O., during the vacation of her mother. Miss Mills will attend Wellesley College next year.

ELLA MAY SMITH.

## Mr. and Mrs. Nichols's Mid-Summer Plans

After finishing a busy season of six weeks teaching at the Summer schools of the University of Vermont and giving several joint recitals there, Mr. and Mrs. John W. Nichols, the recital pair, will fill a series of six or eight engagements in the central part of Pennsylvania, beginning August 18 at Newport, R. I. They will then take a few weeks' rest near Ocean Grove, before beginning their Fall work. In November they will make their first joint recital tour for the season 1914-1915, and will go as far West as Arkansas, filling engagements en route.

# STAR OF MUSIC POINTS TO CALIFORNIA, 1915



Members of Committee which Has Raised \$50,000 to Take Care of Guests at Ersten Sangerfest des Gross-Pacific-Sängerbundes, at Los Angeles, Cal., 1915

LOS ANGELES, CAL., Aug. 1.—The guiding star of music points the way to the City of the Angeles in 1915, and no less important is the coming of the German Singing Societies to Los Angeles, July 29-30-31 and August 1, 1915, to try for the Kaiser Wilhelm cup and the Franz Josef prize, together with many other prizes that are being offered by the local management.

Illuminated invitations have been sent out to all singing associations throughout America, Canada and Europe, and the favorable replies received show that Los Angeles will be put to her utmost to take care of the organizations who have accepted. Among the leading German-American citizens in this movement are found Dr. Max Magnus, president of the greater Pacific Sängerbunds; Siegfried C. Hagan, secretary; Charles F. Richter, president of the "fest"; Carl Entermann, Joseph Blust, Max E. Socha, L. E. Behymer and Frank Dörner, vice-presidents.

This committee has raised \$50,000 for the entertainment of the guests. The new Trinity Auditorium, the Shrine Auditorium, have been secured for the contests. Mme. Schumann-Heink and Mme. Johanna Gadschi are among the singers engaged, and plans have been made by which the entire organization will give one day of music at the exposition in San Diego and another at the exposition in San Francisco when the Sängerbund has been concluded in Los Angeles.

Perry W. Weidner, German consul in Los Angeles, was one of the men most interested in bringing this big gathering to Los Angeles. He reports that in spite of the war and the enrollment of German soldiers here, there is no expectation of calling off the Sängerbund. While

it is not possible for the foreign societies to take part, it is probable that all the greater effort will be made to interest the American German societies. This will be the easier in that very low railroad rates have been made and as there will be, in case of a protracted war in Europe, no opportunity for European travel, and Americans will be all the more ready to travel westward in their own country.

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New York, August 15, 1914

## THE ISSUE BEFORE US

Except to those who have studied history and have also watched the course of events in Europe the declaration of war by the great nations has come like a bolt from the blue.

For the causes of the catastrophe we must not only go deep, but go way back and trace up the development of the racial antagonisms which have burst forth with such fury as to threaten not only the lives and property of millions but almost the whole political, business and social fabric of the civilized world.

Those who judge superficially will place the responsibility upon emperors, kings or their ministers. Yet these are mere puppets in the hands of an inexorable destiny.

Describe Emperor William as you will, whether as a modern Machiavelli talking peace all the time while really preparing for war, or as a great statesman holding firmly to the highest human ideals, you cannot alter the fact that back of him and forcing him on are the German people, who rightly or wrongly believe that through the traditional selfishness of England they have been restrained and obstructed in their demand for national expansion, a demand natural with a nation that has grown in recent years from forty to sixty-five millions of population.

Back of whatever struggle for control of the seas that may come, back of any aspiration for a great and united Slav nation, back of any struggle for Teuton or Slav supremacy, back of Napoleon's prediction that in a hundred years Europe would be either Cossack or republican, is a force that is formulating and directing the ways of men with remorseless, irresistible power.

That force I would call "nature's law of creative readjustment."

Europe, under the influence of the material and intellectual progress of the United States and of the progressive element in herself, had outgrown the old conditions.

The break had to come!

It was not the ambition of rulers, it was not the intolerable burden of standing armies; it was and is the revolt of humanity against the rule of physical force by which the favored few are maintained in idleness at the expense of those who work, whether with their capital, their labor or their brains.

Out of the struggle of the masses, urging their rulers on, will come a new order of things.

War will get a setback far greater than could have been effected by a hundred Peace Conferences or a thousand Hague Peace Palaces.

Humanity progresses not through the moral law, not by means of wars, but through its ever-growing intelligence.

This great truth the peoples of Europe have not yet recognized, and so we see so-called Christian nations just as anxious to-day—with all their boasted civilization—to cut one another's throats as were the so-called heathens in the days of ancient Rome.

When a nation clamors for war you cannot assuage its thirst by peace speeches, tracts, sermons, appeals to the higher moral sense.

Blood must flow. The supreme agony must come; but from it arises a greater, a higher intelligence, which shows us that victories are often disasters, for they lead to over-confidence, to extravagance, to that overbearing, insolent demeanor which unites and solidifies opposition.

There is a lesson, which the history of the past teaches, by which we may judge the possible outcome for the peoples involved.

That lesson is that no nation which has risen and lived by force alone has endured.

It is the story of ancient Persia, of ancient Carthage, of ancient Rome.

So long as Napoleon represented progress, the ideals and aspirations of the liberty-loving French nation, he was irresistible, for he led armies inspired by enthusiasm and not by mere lust of conquest.

When intoxicated by success he became a law unto himself, proclaimed himself Emperor and sought to subjugate the world by force he fell and the French nation fell with him, for a time.

History will repeat itself.

The nations which represent peace and the higher civilization will live, survive every strain, even disaster, while the nations with their autocratic war lords, which represent utter selfishness, will have to realize that fate itself—as shown in the story of man's rise from savagery, through barbarianism, to civilization—is against them.

The old order is passing!

The order of idle classes and toiling masses, of vast armaments to maintain race antagonisms and greedy commercial ends, of religious hatreds, of millions trained for war, of invention devoted to destruction, of burning towns and villages, of slaughtered peasants, of women wailing in desolated homes over murdered husbands, sons and lovers!

True it is passing with fire and sword! True it is passing amid horrors too awful to contemplate! True it is passing at the sacrifice of the present generation!

Yet this generation is but reaping the harvest whose seed of discord was sown in the past.

Men preached peace but taught war. Men taught it in their histories, which glorified the warrior and told of the exploits of kings, emperors and their generals. Men fed their children with toy soldiers and toy cannon.

Men exalted the idle rich to a place of honor, but despised the humble toiler, on whose oft-unrequited labor they depended for their very existence. But humanity will not go back!

Just as through the cataclysms of nature the earth itself became more habitable, more beautiful, so man, the supreme product, will advance through cataclysms of war, of pestilence, for he is ever gaining in that intelligence which will lead him onward and upward to peace.

And it is here—here on this great Western continent, here in the great melting pot of the nations—that man will develop his greatest usefulness to himself and to his fellow man.

We Americans have won out in industry, in commerce, in inventive ability, in the development of our material resources, and just so we shall win out—in indeed, we are winning out—in music, in drama, in literature, in science.

And we are winning out not because of our superior natural resources, but because of our comparative freedom from old world prejudices, antagonisms and burdens. Here man is honored for what he is, for what he

can accomplish, and not for what his family was or accomplished in a dead past.

Here he serves no king or no war lord!

Here the humblest can rise to power, to wealth, to national prominence by his own effort.

Here, under our free institutions, we have shown that we can take up, remake and make successful, millions that have come to us, failures under the false social systems of the old world.

True we have grave problems to meet, but we shall meet them, if we cannot always solve them, for here alone in all the world, as the Scotch poet Burns declared, "a man's a man for a' that and a' that."

Amid all the horrors that must come, where will music be? Where will the professors, the teachers, the musicians, the singers be?

Certainly so far as personal safety as well as a living are concerned, their best place must be the United States, which are ready to receive and are amply able to sustain them.

Thus will the cause of music be stimulated and advanced on this continent.

The music schools of Europe being closed, American students will have to stay here, and so they will discover how many admirable and capable institutions as well as music teachers there are in their own country. The ten millions or more that our students spend annually in Germany, France and Italy will remain here to help sustain the many worthy German, French and Italian teachers who have settled here, not to speak of the mass of intelligent, cultured American teachers that we have.

Foreign artists of talent and distinction will find here a haven of refuge. They may have to moderate their demands, for there will be greater competition, but there will be plenty of money here to sustain them, for by that time all Europe will be calling for our wheat, our cotton, our manufactures and the products of our mines, while South America and Mexico will furnish other great markets for us.

Incidentally the hundred and fifty thousand Americans who rush to Europe every year to spend from sixty to seventy-five millions, having to stay at home, will spend that money here, while their principal gain will be a better acquaintance with the beauties and glories of their own country.

Our Winter and Summer resorts will be crowded and enjoy a deserved patronage.

As for the musical industries they may suffer temporarily by reason of some scare which may lead the nation to suddenly curtail its expenditure, but this can only be temporary. They will enjoy an extraordinary expansion when we get calm, when we consider that we are a nation of one hundred and ten millions, that we are blessed with abundant resources which are not frittered away on vast expenditures for a standing army, for fortifications and munitions of war; when we also remember that the largest and finest part of our manhood is not taken annually from constructive work in industry, commerce, the professions and the arts to become adepts in the forces of destruction, as they are in Europe. Then, indeed, we shall begin to realize that we not only have nothing to fear, but that we have it in our power to develop a prosperity such as we ourselves have never yet possessed, and so give the world a practical demonstration that if it would enjoy the blessings of peace and the best that life has to offer it must follow the path which we Americans have blazed out.

*John C. Freund*

## PERSONALITIES

**Gales**—Weston Gales, conductor of the Detroit Symphony and formerly organist and choir director of the Emmanuel Church, Boston, is in the latter this Summer pursuing a course of music study in Cambridge, Mass.

**Daniels**—Mabel W. Daniels, the Boston composer, has joined the MacDowell colony in Peterboro, N. H., where she has opened a studio. Miss Daniels expects to remain at the colony for the remainder of the Summer and is hard at work upon her compositions.

**Gerville-Réache**—"The worst possible thing that can happen to me is wheat sickness," says Mme. Gerville-Réache, the prima donna contralto. "It is a nausea that comes to the railway passenger who sits for hours looking out of the Pullman car windows at the rolling billows of the wheat fields of our great and glorious West, such as I have observed on my American tours."

**Sickesz**—On numerous occasions the royal family of Austria has been delighted by the playing of Jan Sickesz, the Dutch pianist. At eighteen Mr. Sickesz won first prize at the Royal Conservatory of Amsterdam. In Vienna he received thorough training from Leschetizky. Since then he has been received enthusiastically in leading cities of Holland, Sweden and Germany.

# POINT and COUNTERPOINT

NOW that patriotism is seething through each country of war-swept Europe, the operatic composers, as Giovanni points out, must be careful in their choice of subjects for future works.

"Might not Franchetti be adjudged guilty of treason for having written 'Germania'?" he suggests, "or Leoncavallo for his 'Roland of Berlin'?"

It looks as though "Die Wacht Am Rhein" is about to become the Russian National Anthem, ventures a contributor to the New York Tribune's "Conning Tower."

With the world's male opera singers requisitioned for military service in the European war, shall we have to keep our opera houses closed during the coming season?

Standee suggests a way out of the predicament: "The women don't have to go to war. Let us give opera with the casts composed entirely of women? Feminist opera—why not?"

Very well, why not? Then we might have an opera bill reading somewhat as follows:



Feminist "Canio" and "Tonio"

Monday evening—"Cavalleria Rusticana" with:

Turridu—Mary Garden;  
Santuzza—Emmy Destinn;  
Alfio—Margarete Ober;  
Lola—Margarete Matzenauer.

And "Pagliacci" with:

Canio—Geraldine Farrar;  
Nedda—Lucrezia Bori;  
Tonio—Mme. Schumann-Heink;  
Silvio—Julia Claussen;  
Harlequin—Lina Cavalieri.

As Arturo reminds us, Enrico Caruso may find himself in a delicate position during the war. Besides being an Italian, he has been honored by being decorated by various monarchs, not only by his own ruler, but by the late King Edward VII, Kaiser Wilhelm, Emperor Franz Josef, the Czar and the President of France.

Manifestly, it is incumbent upon the noted tenor to remain neutral. "In fact," adds Arturo, "I can picture him sailing out over the heads of the contending armies in an airship and lulling them into amity by singing a 'Peace' Anthem of his own composition."

"Keyboard" writes all the way from Texas to enquire: "If Godowsky is drafted for military service in Europe, will he play a canon at the enemy?"

A young Chicago composer was one of the hearers of a festival given by a Scotch society in a New England town in which the bagpipe played the chief rôle.

Analyzing the strange bagpipe music the composer assayed it as follows:

Big flies on windows—72 per cent.  
Cats on midnight tiles—11½ per cent.  
Voices of infant puppies—6 per cent.  
Grunting of hungry pigs in the morning—5½ per cent.  
Steam whistles—3 per cent.  
Chant of the cricket—2 per cent.

When Ferruccio Busoni was on his last American tour the office desk at his New York hotel received the following telephone message:

"I would like to speak to Mr. Boo-soni."  
"Nobody of that name registered here," answered the clerk; "how do you spell it?"

"B-u-s-o-n-i."  
"Never heard of the name. Who is he?"

"Busoni—the pianist!"  
"Sorry, but the band don't come 'till eight o'clock."

It is related that when Henry L. Ford, the Detroit automobile manufacturer, was approached for a contribution to the guarantee fund of the Detroit Symphony Orchestra and assured that by donating he would help the cause of art, he replied:

"I wouldn't give you five cents for all the art in America."

As an appraiser of the value of art Mr. Ford is—a good manufacturer.

While on that point, the Peoria "Journal" figures out that grand opera in the movies ought to appeal to the Tired Business Man with no ear for music, who is dragged into a box as a foil for his wife's costumery exhibit.

"Does my practicing make you nervous," asked the man who is learning to play the cornet, relates the Washington Star.

"It did when I first heard the neighbors discussing it," replied the sympathetic person, "but now I'm getting so I don't care what happens to you."

Apparently the Moody of the Moody-Manners company is getting the upper hand, remarks London Punch. This company opened its London season with "The Dance of Death."

"Let me sing the old songs in your

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parlor," lisped the girl who thought she was a prima donna.

"Please don't," begged the landlady, as recorded in the *National Monthly*.

"But your boarders will be carried away by my singing."

"That's just the trouble. The last time you sang they were carried over to the next boarding house."

Gladys—I believe Henry has music in his soul.

Clarice—Maybe. It certainly isn't in his voice.

What further proof do we need that this is a musical nation than the following orchestra compounded from names of towns in the United States:

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Horn, Ky.  
Harmony, Ind.  
Tuba, Ariz.  
Alto, Mich.  
Triangle, N. Y.  
Bells, S. C.  
Cello, N. C., etc.

### ZOE FULTON'S SOLO HONORS

Pittsburgh Singer Scores as Bernthaler Soloist—Mr. Siefert's Return

PITTSBURGH, PA., Aug. 10.—One of last week's favorite soloists with the Pittsburgh Festival Orchestra was Zoe Fulton, of Pittsburgh, who was a leading contralto with the Aborn Grand Opera Company last season. Miss Fulton sang the aria, "O Mio Fernando," from "La Favorita," by Donizetti, and the aria, "O Don Fatale" from "Don Carlos," by Verdi. Her work was admirable. Miss Fulton's powers as a gifted singer are favorably known in Pittsburgh and her appearance here was the signal for a hearty reception. Mrs. Bess Hammond Hite, pianist, and Mary Reese Wilson, contralto, were also among the week's soloists and both were favorably received.

John B. Siefert, who has been studying music in Germany for the last two years, was a passenger on the *George Washington*, which arrived in New York last week, and had the novel experience of knowing how it feels to be aboard an ocean liner being chased by a hostile foe. French cruisers chased the German boat for two days. Mr. Siefert sailed from Bremen on July 25, having gone there from Leipsic. E. C. S.

Rarified air of a mile above the sea level formed the atmosphere of an outdoor concert given recently near Cañon City, Col., by the Methodist Choir, under Walter Van Patton.

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## EXTENDED LIST OF SAWYER ARTISTS

### Several Added Attractions on Concert Roster of New York Manager

Antonia Sawyer will present many important artists during the season of 1914-1915, among them Julia Culp, the noted *lieder* singer, who returns to America the early part of November, while heretofore her season has not begun until January. Coenraad v. Bos will be her accompanist as usual.

Albert Spalding after a successful tour abroad is also under this management. Mr. Spalding will be heard in several joint recitals with Mme. Culp in New York and other large cities. Mr. Spalding's tour will begin early in November. His first appearance will be in recital on November 11 in Carnegie Hall, after which he will go as far South as New Orleans and West to the Coast. André Benoist will be Mr. Spalding's accompanist.

Katharine Goodson, pianist, returns to America on January 1 and will have a long tour, playing with many of the leading symphony orchestras.

Emilio de Gogorza, baritone, will open his tour in Maine. He will sing at the Maine Festival concerts in both Bangor and Portland. Mme. Eames, Mr. de Gogorza's wife, will make but two appearances this season, one at Portland

and one at Bangor for the Maine Festivals.

Alice Sovereign, prima donna contralto, has just returned from Europe after a successful tour with Sembrich. Miss Sovereign will be heard in New York in recital and with several of the important symphony orchestras.

Jan Sikesz, the Dutch pianist, will return in October to fill a number of bookings throughout the Middle West. Later Mr. Sikesz will make an extended tour through the South and Canada.

Cordelia Lee, violinist, who is at present in Russia, will begin her American tour at the Maine Festival also. This talented artist has been spending her Summer abroad preparing an extensive repertoire. Eleanor Spencer, pianist, will be heard with several symphony orchestras. Ruth Deyo, a gifted MacDowell pupil, has been making valuable bookings, including engagements with the Boston Symphony and Cincinnati Orchestras. Helene Koelling, coloratura soprano, is being booked throughout the country and will be heard in recital during the early part of the season. Mme. Artha Williston, dramatic soprano, will begin the season at the Maine Festivals. Mme. Williston will sing in "Elijah," both in Bangor and Portland. She will appear later on the same program with John McCormack in Springfield.

Cuyler Black, the only tenor under the Sawyer management, will sing in "Elijah" at the Maine Festivals, also in St. Paul, Minn. Mr. Black has recently been making records for the talking-machine. Angelo Cortese, harpist, well known in the South, and Arthur Hadley, cellist, brother of Henry Hadley, conductor of the San Francisco Orchestra, are added attractions to the Sawyer management.

#### Cecile Joachim Sings at Ocean Grove

OCEAN GROVE, N. J., Aug. 4.—Cecile Joachim, a young soprano, who has been singing at the Ocean Grove Auditorium, made a favorable impression yesterday afternoon at the organ recital, being recalled twice. Miss Joachim sings with ease and her diction is praiseworthy.

#### CELESTE D.

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Miss Joachim is an East Orange girl, now staying at Bradley Beach. She has studied with Riccardo Lucchesi, formerly with the Boston Opera; Giuseppe Campanari, once of the Metropolitan Opera House, and is at present studying with Fernando Tanara.

#### War Situation Delays Sailing of Two Boston Teachers

BOSTON, Aug. 1.—In view of the war situation in Europe and the consequent cancelling of the sailing of the Hamburg-American *Amerika*, which was to have left this port this morning, a long list of Bostonians were disappointed in their expectations of a trip abroad. Among them were two of Boston's violin teachers, Jennie P. Daniell and Lillian Shattuck, who had booked passage on this ship. W. H. L.

#### Zimbalist Resents a "Libel" upon Rimsky-Korsakow's Fame

The indignation of Efrem Zimbalist, the famous Russian violinist, was aroused by the recent performance of Rimsky-Korsakow's opera "Coq d'Or" given in London. "The difference be-

tween the performance I had the pleasure to witness in Moscow and the one I have just seen makes the word 'libel' to Rimsky-Korsakow's fame not too strong," said Zimbalist in a letter to a London paper. "We all enjoy the ballet in its place, but when it comes to sacrificing the opera and all that that stands for by changing the action, the tempi of the music, and cutting out musically wonderful scenes—as, for instance, the parrot scene in the first act, the scene containing the sons' advice to the Tsar, as well as numerous others—I consider it is time some one called a halt."

#### Joint Recital at Lawrence, L. I.

LAWRENCE, L. I., Aug. 1.—Many music lovers of Lawrence and vicinity gave a cordial reception on Thursday evening to Rafael Diaz, tenor, and Florence de Courcy, contralto, who sang eight numbers at Lawrence Hall.

The concert opened and closed with duets, the first being the Barcarolle from "The Tales of Hoffmann" and the last from "Cavalleria Rusticana." Works by noted composers made up the remainder of the program. The singers were assisted by Vlado Herz at the piano.

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**To My Clients and Patrons:**

Despite the war in Europe, which in all probability will upset the plans of many European artists who had arranged to come to America during the season of 1914-1915, Mr. Macmillen, through the State Department in Washington, has been assured by the German War Department that he, as an American, will be permitted to leave Germany at any time he may choose. He is at present in Dresden. In order that all local managers and clubs throughout the United States and Canada may be assured of the services of at least one violinist of the first rank during the coming season, I suggest that now is the time to contract for Mr. Macmillen. While his list of bookings are numerous, some dates are still open. Terms for these remaining appearances will be furnished on application.

Very sincerely yours,

S. E. Macmillen,  
220 West Forty Second Street,  
New York City.

## BRILLIANT CLOSE OF PEABODY'S SESSION

### Recital and Lecture Mark Last Week at Summer School of Conservatory

BALTIMORE, MD., Aug. 13.—Recitals, lectures and social events marked the closing week of the Peabody Conservatory of Music Summer School, Baltimore, which ended August 12. On Friday evening Bart Wirtz, 'cellist, and Frederick D.

Weaver, organist, gave a joint recital, which attracted an audience that filled the large concert hall of the Peabody and gave the two artists an ovation which showed that their performances have won them a host of musical admirers.

On Wednesday afternoon a recital by the students of the school took place in the East Hall of the Conservatory, when the following program was given by pupils of Messrs. Boyle, Bochau, Van Hulsteyn and Miss Hill:

Beethoven, Sonate in C Major, Elsie M. Palmer; Louis V. Saar, "Sehnsucht," Sternlein, Charles W. Cadman, "The Moon Drops Low," Edyth Gorsuch; Chopin, Polonaise in C Sharp Minor, Sylvia F. von Helms; Rubinstein, "Der Asra" and "Es Blinkt der Thau," K. Agnes Cunningham; Wagner, "Prize Song" from "Die Meistersinger," arranged by August Wilhelmj; Cecil Burleigh, "Hallowe'en," Isabella Rausch; H. de Fontenailles, "Obstination" and Theodore Bradsky, "Thou Art Mine All," Elizabeth R. Spalding; Moszkowski, Liebeswalzer, for piano, Mabel M. Snively; Dorothy Foster, "Mifannvy," Charles W. Cadman, "A Moonlight Song," and Robert C. Clarke, "A Bowl of Roses," Nellie Reynolds; Paderevski, Polonaise in B Major, Hilda M. Morris.

The closing reception was given at the Johns Hopkins University, the Summer school of which, as in past seasons, co-operated with the Peabody School. The students of both institutions were entertained by an illustrated lecture by Professor John M. McBryde, of the University of the South, on "A Trip Through the Country of Scott, Burns and Shakespeare." Preceding the lecture a short musical program of musical settings of poems of these masters was given by Sarah Williams, soprano, and Felix McNally, tenor. Max Rosenstein, the talented young violinist, played a group of solos with Mabel Thomas at the piano. All of the soloists are connected with the Peabody. Resolutions of thanks to the trustees and heads of both schools were adopted by the students, who represent all parts of the country.

operate fully with the director and would aid in the establishment of an institution in which the various departments would be completely co-ordinated and the maximum results attained. This was all the more necessary in that Mr. Malkin was desirous of offering to the students complete courses not only in executive work but also in theory and the understanding of music.

In following out this plan fifteen recitals in which pupils and faculty alternated were given, thus giving the students not only practice in public work but also an opportunity to hear the masterpieces competently performed. The relation of the school with the parents of the students, where possible, have brought about a healthy co-operation which has resulted in better work by the students.

In the new catalog which will be issued shortly, Mr. Malkin will announce the additional members of the faculty and will also make public several new and

important features which have been added to the curriculum. One important feature, the fact that there is no time limit to each lesson and that the pupil's time is measured by his needs, will be continued during the coming season because of the excellent results of this practice during the past year.

### Imbroglia Abroad Detains Carolyn Cone, Milwaukee Pianist

MILWAUKEE, WIS., Aug. 5.—Carolyn Cone, a well-known pianist of this city, is one of the Americans within the European war zone. Miss Cone is believed to be in Berlin. She had been touring Europe and appearing in the different capitals for several months and had gone to Heringdorfs, a watering place on the Baltic sea, for a short rest just before the war spirit began to blaze over Europe and Asia.

The last word her parents had from her was that she was leaving for Berlin.

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# MUSICAL AMERICA'S OPEN FORUM

## Purging the Vocal Profession

To the Editor of MUSICAL AMERICA:

I have previously expressed my hearty approval of the course of MUSICAL AMERICA and John C. Freund in its propaganda for the American music teacher and American music, but I now wish to extend to Mr. Freund my thanks for his personal efforts in starting and continuing a campaign which must have drawn largely on his strength and time. Many campaigns for the welfare of the American people have been made by organizations, but I do not recall an instance where a man of the prominence and ability of Mr. Freund has given so largely of his own time and strength. A great movement, such as this, takes more than mere organization, and I think that the course of events has proven most satisfactorily that in Mr. Freund the American musician has found a champion of great power.

In addition to the results already accomplished I feel that the campaign just started against fake teachers will accomplish great work if it throws more light on the teachers who are giving voice lessons. As a singer and teacher, I feel keenly the necessity of specializing in the study and the teaching of voice and the elimination of the charlatan. There are voice teachers in this country who have never studied the science of voice production and who have never sung. This kind of teacher has, perhaps, psychologically the same instincts, the same intentions as the man who has studied the science of voice building and placement, but he depends on his personality and his technical musical ability to get results. This teacher has a legitimate field, but he should be known as a coach, or interpreter, of songs, providing he knows traditions and color schemes, and not as a teacher of voice production.

The man who has the science and art of tone production and the gift to impart his knowledge, would give the coach more work than he could possibly do, if, in return, the coach would strictly fulfill his mission in life, which begins only after the voice has been properly placed and developed.

No man with an insufficient education or lack of character should enter the musical profession. I have read with keen interest several views on this subject in MUSICAL AMERICA, and I am waiting to see where the 'shoe pinches.' If the propaganda is to produce the result which I anticipate and bring the teacher of America to the position which he

rightfully deserves it will be all the more necessary for us to see that we have in the profession only those to whom pupils can safely be entrusted. While the MUSICAL AMERICA campaign has been chiefly directed against European fakes and charlatans I believe it will also have a great influence in clearing up certain evils here in America.

I would like to say, with regard to singing, that the teacher must have some conception of psychology, he must know physiology and must have a knowledge of physics. I think that too much time is spent on so-called voice placement and not one-tenth enough time on tone source, and by that I mean the breath and its control. This is the neglected part of the art.

That teachers do not dwell upon the most vital part, that of breathing and its control, proves the unfitness of some instruction which one observes. It is also a waste of time to be too analytical at the expense of being practical. A student who is preparing himself to teach must be analytical and must search every detail, but the study of the individual and his personal needs is the all important matter in the art. To be a great teacher one should exhaust every theory, gain experience and always keep stimulated himself. A repertoire of opera, oratorio and classical song is essential, but intuition, personality, temperament and refinement are absolute requirements.

Yours sincerely,  
ARTHUR PHILIPS.

Æolian Hall, New York.

## In Defence of Wichita's Music

To the Editor of MUSICAL AMERICA:

It was with great surprise and sorrow that the musicians of this city read in MUSICAL AMERICA of July 18, on the page devoted to the Open Forum, the letter on musical conditions in Kansas. The author of the letter in question is a presser in a laundry of this city and has studied violin under various local teachers. During the last year or so he has endeavored to induce artists to settle here, in fact I believe that he wished to found a conservatory. He has used this letter merely as a cheap way of getting into communication with artists. \* \* \* The publication of that letter means that Kansas gets a black eye wherever MUSICAL AMERICA is read and this means all over this country at least. While we recognize that an Open Forum means that any letter is entitled to appear in it, nevertheless there seems to be a limit even to this. \* \* \*

I close with a request to you to use your influence to have some article or notice put into MUSICAL AMERICA which will counteract the effect of the insults heaped upon us here in Kansas and especially in Wichita by the above-mentioned letter.

Sincerely,  
(Signed) OTTO L. FISCHER,  
Secretary Wichita Musicians' Club.

## The \$2,000 Prize Song Contest

To the Editor of MUSICAL AMERICA:

People's hymns are not found in band or orchestral scores; their melodies are purely vocal, singable by the people and easily memorized. The Emperor Wilhelm shows what they are in his published collection of them. The California Boosters' song, if it is to boost, must be like them. Its words are approved, though the lines in it that contain the word California have one syllable more than the other lines.

If the Boosters' music judges will judge the contestants' tunes from the people's standpoint they will practicalize the people's musical judgment and demand.

COMMON SENSE.

New York, July 30.

Give Music Its Rightful Place in Our Schools

To the Editor of MUSICAL AMERICA:

No subject which has been discussed in the pages of MUSICAL AMERICA has been of the interest to me, or has seemed so important in connection with the question of the musical development of our country as the present subject of the "rightful place of music in the curriculum of our public schools." It is an idea which I have agitated and advocated

for the past ten years. As a teacher of piano in private schools and colleges of some years' experience, I have had opportunity to gauge the difference between the status of a private teacher and one whose work is systematized and connected with that of an institution.

Yours truly,

DORA L. NORTON.  
Syracuse University, July 27, 1914.

## "Musical America" Shows the Way

To the Editor of MUSICAL AMERICA:

I read your paper with much interest, and many of my pupils also subscribe. In fact, your paper is absolutely indispensable to any one who has any claim to being progressive. In short, your paper provides good reading matter for both professional and music-lover. It does not merely record all musical events all over the world, but "it shows the way."

I consider it of much importance that MUSICAL AMERICA should be read by everybody interested in music and I always discuss each issue at length with my pupils, whose education is incomplete without it.

Very truly yours,

OSCAR J. FOX.  
San Antonio, Tex., July 2, 1914.

## Is the Concert Public Gullible?

To the Editor of MUSICAL AMERICA:

The great American manager of artists and other animals, the incomparable Barnum, very appropriately expressed himself regarding the public. It is, in fact, an undeniable truth that the public in general, and the American public in particular, likes to be fooled. From my personal experience I have come to recognize the fact that the concert public in particular is gullible.

The reason is very obvious. The public lacks cultivation. By public, I do not mean a few intelligent and highly cultured patrons of art, but those that form the usual concert attendance. Besides, the great majority of so-called connoisseurs, professionals, opera directors, conductors, etc., are far from infallible themselves. I can prove this by a plus b.

There are many instances on hand. For instance: That opera manager in Paris for whom Jenny Lind sang. She would not do. Then the story of the

two friends, Maxim Gorki and Chaliapine, who applied for a job in the chorus. Gorki was accepted by the conductor and Chaliapine was told that he would not do. These instances can be repeated ad infinitum.

It seems that the public has no mind of its own, at least not a discriminating mind, for it cannot judge, although the proverb would make us believe that "Vox populi vox Dei." However, that is another fallacy which has been exploded. Some pedants will talk very wisely and fluently, repeating, parrot-like, the criticism they read in MUSICAL AMERICA; and those who listen to them will echo their master's voice in turn and so on, taking things for granted.

Rise, ye good people, and think for yourselves. If you are not versed on questions of art (and music is the quintessence of art) admit it frankly and learn. Do not be an echo. A taste for art can be acquired. Art is like olives. The taste must be cultivated.

If anyone doubts the above facts, let him or her try it on his or her own merit. The necessity of having a name will then become apparent and he or she might then well exclaim: "My voice, my voice for a name!"

Therefore I say unto ye would-be artists: Advertise yourselves and become successful.

One who has been branded

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New York, Aug. 1, 1914.

## Unimpeachable Teaching References

To the Editor of MUSICAL AMERICA:

In answer to Mr. Freund's address at Saratoga and with reference to his proposed bill for the registration of teachers:

Have you ever heard the "Meister-singer"?

Do you remember a little song that begins: "Am Stillen Herd in Winterzeit," and ends, "Herr Walter von der Vogelweid—Der ist mein Meister gewesen"? or, "Walter von der Vogelweid—He has been my teacher."

Walter, who sang this song, was a singer and a composer. He had been asked to give his references!

Do you remember what happened next?

Should this bill become a reality, if I settle in New York as a teacher, shall I be liable to "a fine of \$500 or imprisonment for one year, or both," if I put up a notice in my studio saying that I have studied with John Sebastian Bach?

ESTHER SWAINSON.

Paris, July 20, 1914.

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# NEW MUSIC—VOCAL AND INSTRUMENTAL

UNUSUALLY interesting are the octavo issues of the Ditson press.\* Representing all types, they show a fine sense of discrimination in their selection and will accordingly satisfy the needs of conductors of choral societies as well as choirmasters.

The three-part women's voice compositions are Louis Victor Saar's arrangements of Hiller's "O World, Thou Art Wondrous Fair," Gustave Lazarus's "The Stars Move in Measure," for which Frederick H. Martens has made an excellent English version, and an effective setting by Ross Hilton of Stephen Foster's "Come Where My Love Lies Dreaming," the loveliest of all his songs; Percy E. Fletcher's "Softly Sink in Golden Slumbers" is a four-part song *a capella* that will be a welcome addition to many programs, as will Ross Hilton's arrangement of James Bland's "Carry me back to old Virginny." For male voices there is B. Guckenberger's "In Praise of Song (Das Lied)," an *a capella* piece, direct in manner, yet interesting in its fluent melodic style.

Conductors of choruses of mixed voices will find in Lily Strickland's setting of Herrick's "To Anthea (Bid me to live)" one of the most charming compositions by a contemporary composer in the old Elizabethan manner. Miss Strickland has composed solo songs of a pleasing nature in recent years, but nothing that is so complete in its message as is this piece. Rivaling it comes George B. Nevin's "It was a Lover and his Lass," in which this gifted musician has done a distinguished piece of part-writing. It has all the old-time flavor and a wonderful charm. Mr. Nevin should put it out also in an edition for solo voice with piano accompaniment, as it has tremendous possibilities. Ross Hilton has also

set Bland's "Carry me back to old Virginny" for mixed voices in an effective way, with the melody in the sopranos, while the other voices hum their parts.

Frank E. Ward's setting of "Lift Up Your Eyes" heads the new anthems for mixed voices and is a very creditable piece of writing, sufficiently unconventional to command interest. A high place must be accorded Charles T. Howell's "By the Waters of Babylon," in which there is a solo part for either soprano or tenor voice. Numerous settings of these wonderful words have been made, Gounod's and Dvorak's being among the finest. Yet Mr. Howell—whose name is not familiar as a composer to the present reviewer—has written a setting which is really worthy. He has caught the spirit of the text and interpreted it with fidelity. And he is to be commended for the splendid organ part he has written, a part which is conceived colorfully and fittingly throughout. C. W. Henrich's "Unto Thee O Lord, I Lift up my Voice" shows us this gifted composer, from whose pen we had several unusually fine anthems last year, at his best. There is Maunder's "To Thee, Our God, We Fly"—in which occur some interesting harmonizations of our tune "My Country 'Tis of Thee," which the composer, an Englishman, of course knows as "God Save the King"—and an arrangement by Ross Hilton of Paul Rodney's once popular "Calvary."

In the division of sacred music for women's voices appears Louis Victor Saar's arrangement of Schubert's stupendous "The Almighty," conceived with an interesting soprano obbligato; for male voices there is Ross Hilton's arrangement of Gounod's "Send out Thy Light," Frank L. Moir's "Sanctus" and John Zundel's "Love Divine, all Love Excelling," both arranged by Clarence C. Robinson; Mr. Hilton's arrangement of W. Howard Doane's "Some Sweet Day" and Sumner Salter's "I Will Lift Up Mine Eyes" and Clarence C. Robinson's "Be Strong!"

Guilmant's "Ave Verum" for mixed voices appears in the edition of "Catholic Choir Music," nicely edited by A. H. Ryder.

\* \* \*

CHARLES GILBERT SPROSS, Victor Harris, Arthur Claassen, Harry Rowe Shelley and Reginald De Koven, five prominent American musicians, are represented by new songs published by the John Church Company.† Mr. Spross has put forward a song called "The Day is Done," inscribed to the noted tenor, Evan Williams. It is one of the finest songs he has ever produced, an atmospherically conceived tone-picture, somewhat modern in vein, yet replete with melodic attributes which will make it popular among singers. The poem, by Mary C. Scofield, is a good one and an excellent French version has been prepared by Frederick H. Martens.

Victor Harris, who writes only at intervals these days, his other duties as teacher and conductor occupying the greater part of his time, has done a noteworthy piece of work in his "A Dreaming Rose." The text—it can hardly be called a poem—is by Alfred Hyatt, the prolific English writer; it cannot have been much of an inspiration for Mr. Harris, but he has overridden this handicap and written fine music. It is essentially lyric in character and well suited to the voice of Mme. Schumann-Heink, to whom it is inscribed. There will be a difference of opinion as to the merits of Mr. Claassen's setting of Kipling's "Mother o' Mine," not because his music is not good but because the setting of this powerful poem by Frank E. Tours has become so generally known during the last decade. Mr. Claassen's music has charm and the dramatic note is well sounded in the section beginning, "If I were damnd." It is dedicated to Dudley Buck, Jr.

"Lovely Katie" is the title of Mr. Shelley's song. It is a little Irish song, unaffected in manner. It claims to be nothing more. Exceedingly vocal, with a simple accompaniment, it will doubtless become popular. Mr. de Koven's "Sérénade Créole," to a good poem by Frederick H. Martens commands praise for its melodic nature. There is also an amateurish song called "Mignonne" by M. Wagniere Horton, to an anonymous French poem, well rendered into Eng-

lish by Mr. Martens. Its immature manner is so apparent that a further discussion of its defects is made unnecessary.

All of these songs, barring the de Koven "Sérénade Créole," are published both for high and low voice.

\* \* \*

TRIO ALBUM NO. V., of the series published by the Boston Music Company, has recently made its appearance.‡ This series, which comprises a collection of miscellaneous pieces, original and arranged, issued for piano, violin and violoncello, is notably strengthened by the appearance of this volume.

In it are to be found the "Andante Sostenuto" from Bargiel's Trio, op. 6; the "Lento" from Chaminade's Trio, Op. 34—a movement of rare beauty, worthy of Saint-Saëns at his best and far and away superior to the popular piano compositions of the gifted French woman; a superb arrangement of Debussy's song, "Les Cloches," the work of Henry

†"THE DAY IS DONE." Song by Charles Gilbert Spross. "A DREAMING ROSE." Song by Victor Harris. "MOTHER O' MINE." Song by Arthur Claassen. Price 60 cents each. "LOVELY KATIE." Song by Harry Rowe Shelley. Price 50 cents. "SÉRÉNADE CRÉOLE." Song by Reginald de Koven. Price 75 cents. "MIGNONNE." Song by M. Wagniere Horton. Price 60 cents. Published by the John Church Company, Cincinnati, New York and London.

‡TRIO ALBUM, Vol. V. For Piano, Violin and Violoncello. Edited by R. Sylvain. Published by the Boston Music Company, Boston, Mass. "The Boston Music Company Edition, No. 154." Price \$1.50 net.

Eicheim, the impressionistic Boston composer of a notable set of Yeats songs; van Goens's "Romance sans Paroles"; a fascinating "Waltz-Scherzo" by Oscar Straus, known in America as the composer of the inimitable comic opera "Chocolate Soldier," but recognized abroad long before that for numerous piano and violin pieces, as well as a piano concerto and some études for that instrument; an "Epithalame" by Ed. Lassen, the Moszkowski Bolero, best of his "Spanish Dances," the Barcarolle from Offenbach's "Tales of Hoffmann," Tchaikowsky's "June" and Pierné's familiar Sérénade, transposed here from A to G Major, for reasons best known doubtless to the arranger, whose name does not appear here (though R. Sylvain is the name given as editor of this volume, as in the case of those which have been issued in the past). The volume will be of service not only to the amateur chamber musician, but also to professional players who require short pieces for public performance.

\* \* \*

A SACRED song that has rather commendable qualities is Beatrice MacGowan's "Call the Lord Thy Sure Salvation," issued by Clayton F. Summy. Melodically the song recalls, particularly in one phrase, Schumann's "Er der herrlichste von Allen"; in fact there is a Schumannesque feeling in the whole accompaniment as well, but it is done with skill, has emotional worth and holds well within its general scheme. Such a song, from a name new to the composers' list, promises much for the future. It is simple to sing. A. W. K.

"CALL THE LORD THY SURE SALVATION." Sacred Song for a Medium Voice with Piano Accompaniment. By Beatrice MacGowan. Published by the Clayton F. Summy Co., Chicago, Ill. Price 50 cents.

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—Photo by Mishkin.



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## "MARSEILLAISE" PRINCIPAL MUSIC OF PARIS JUST NOW

All Other Melodies Forgotten Amid the Excitement That Attended Opening Days of the War—Suggestion of French Editor That the Opera Be Placed on Paying Basis by Conducting Gambling Tables in the Foyer

Bureau of Musical America,  
17, Avenue Niel, Paris,  
July 31, 1914.

WITH the exclusion of the three weekly performances at the Opéra of "Faust," "Les Huguenots" and "Lohengrin," or some other favorite, and the nightly concerts in the Tuileries Gardens, which every American with any ear for music may be confidentially advised rigorously to avoid (although the air in the Gardens is tempting), the music going on in Paris just now consists of "La Marseillaise," the "Sambre-et-Meuse March," "Le Chant du Départ" and "En Avant Les Petits Gars!" In a word, nobody is interested in anything but the war, and the ultra-patriotic people in the crowd have been combating the agitations of the anti-militarists—who are stronger than is generally supposed—by the singing at street riots of the above mentioned tunes.

While on the subject of patriotic music, one might dilate upon French military bands. But, as a matter of fact, the only combination here of that kind worthy of comparison with the British army bands (I have no knowledge of American regimental music) is the Garde Républicaine. The other bands are probably just as good individually—that is, the men are equally fine musicians, but none of them has a disciplinary leader, the same general slackness being allowed as that prevailing in the French symphony orchestras. Beyond this point, therefore, it is useless to argue against French military music.

An original suggestion whereby the Opéra might become a remunerative business concern has been made by M. A. Mangéot, the well-known Paris music critic and editor of *Le Monde Musical*. In an article on the Opéra crisis M. Mangéot says: "The Opéra can live, and live very well, without any kind of subvention. All that is necessary is that it should be equipped like the Monte Carlo Opera and all the operatic theaters of resorts such as Enghien, Vichy, Dieppe, Aix-les-Bains, etc., with a gambling casino. And why not? Moral objections? Why should not what is moral on a race course and in authorized private clubs be regarded as moral at the Opéra? Gambling is much less immoral—in any case much less dangerous—than alcoholism, from which the State realizes a huge income."

"It is unnecessary to indicate the advantages that might accrue from the installation of roulette tables in the Opéra foyer. They would produce receipts that would enable the directors to engage the finest artists of the world and pay a suitable—even substantial—salary to the orchestra and chorus. In a word, gambling would be the means of enabling a capable and artistic director to elevate the Opéra to the rank of the

first theaters of the world. And, without being too optimistic, there is good reason for believing that sufficient resources would soon be at hand after the establishment of this system for the portioning out of a considerable sum of the receipts as subsidies for other Paris operatic theaters and concerts, such as the Opéra-Comique, Concerts Colonne, Concerts Lamoureux, Concerts du Conservatoire, and even the provincial symphonic societies. Shall we have a minister sufficiently amicably disposed towards art to understand this idea and put it into practice?"

M. Mangéot attributes the present huge deficits in the Opéra accounts to the vast French expenditure on armaments, and consequent forced economies of business people with regard to amusements; the growth in popularity of motoring; competition of other operatic seasons organized in Paris, and of the tango and the "movies."

The annual musicians' lawn tennis tournament has just been played at the grounds of the Stade Français at St. Cloud.

William Bastard, the well-known organist, won the men's singles, his "runner up" being Maurice Dumesnil, the pianist. Mlle. Elwell carried off the ladies' singles, and the winners of the mixed doubles proved to be Mlle. Bertrand and M. Grandidier. The competitors also included Pablo Casals, who won the gentlemen's singles last year, Dorival, Ten Have, André Mangéot, Houdayer, the brothers Dandelot, Henry Schidenhelm, Madeline Bonnard, Loys Dumarest, Robert and Roger Lyon and Jean Michelin. At the conclusion of the final games an impromptu, *al fresco* ball and concert was held in the grounds, MM. Dumesnil and Dorival obliging on a single piano with Viennese waltzes and the latest Brazilian dance tunes.

C. PHILLIPS VIERKE.

## Dunning Methods of Music Teaching Find Favor on the Pacific Coast



The Portland class of Carrie Louise Dunning, which has just completed its work. Mrs. Dunning third from the left in the front row.

THE Pacific Coast classes of Carrie Louise Dunning, and her Pacific Coast representative, Zay Rector Bevvitt, of San Diego, Cal., have been of exceptional interest this season. With the close of her Portland, Ore., class, Mrs. Dunning completes one of her best sea-

those so-called methods which merely amuse the young students.

Mrs. Bevvitt, as the Pacific Coast representative of the Dunning System, holds classes throughout the year in San Diego, though the classes begin four times a year on stipulated dates.

Mrs. Bevvitt is one of the most promi-



Two groups of young students of the Dunning System who this Summer gave a recital under the direction of Zay Rector Bevvitt, their teacher, the Pacific Coast (San Diego, Cal.) representative of that System

sons on the Western Coast and goes to Chicago, where her class will open August 10, and thereafter to New York where her work will begin on September 18. The work of Mrs. Dunning is, of course, devoted to the training of teachers in her system for the instruction of beginners. Since the inception of the method, Mrs. Dunning has trained many such teachers with the result that the system is being used with much success all over America. Based as it is on sound pedagogical principles Mrs. Dunning's system is productive of permanent results and has none of the faults of

ment of the Pacific Coast musicians and her time is fully taken throughout the season, in fact, her work is such as to require the help of two assistants. Her classes are not entirely given over to young students, and her pupils range from beginners to advanced players. Pupils have come to her from Honolulu and Berlin to study the Dunning System under her supervision.

At the recent recital of the young students a severe test of their musicianship and the thoroughness of the instruction were shown by memorizing away from the piano, transposition, and

performance of compositions not before known by the pupil. The memorizing was done in fifteen minutes. Theoretical work, sight reading, etc., were shown and the results attained were such as to astonish critics and musicians present.

## HEAR OF ELMAN'S TRIUMPH

London Receives Word of Violinist's Success in Australia

London Office Musical America,  
No. 36 Maiden Lane, Strand, W. C.,  
July 31, 1914.

THE London Opera House, which has gone through so many vicissitudes since its erection by Oscar Hammerstein, has finally been turned into a "twice-nightly" musical hall, where plush tip-up chairs will be available for the modest charge of 12 cents and only the "best talent will be engaged." The present seating capacity of the house is 2,500 and there is talk of increasing this by a thousand.

Cable advices from Australia state that Mischa Elman, the violinist, now touring there, was the recipient of a laurel wreath at his first performance in Sydney, sent out from London by Mme. Melba to greet the young violinist on his appearance in her native country. After the performance Elman was carried shoulder high to his hotel. The Prime Minister of the Commonwealth also gave a reception in his honor. Elman leaves for Europe in October.

Telegraphic reports from the Continent state that owing to the outbreak of hostilities between Austria and Serbia, the forthcoming Mozart Festival has had to be indefinitely postponed. John McCormack, who was to have sung at the festival, is scheduled to leave London tomorrow for Ostende, to sing in two concerts.

F. J. T.

Walter Hyde, the tenor, is now a member of the Moody-Manners English Opera Company.

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## LONDON'S OPERA SEASON IN RETROSPECT

Ten-weeks' Term of Beecham Productions Brought Forth Interesting Examples of a Neglected School  
— Chaliapine a Striking Figure — American Favorites Predominated in Covent Garden's List of Principals — Verdi and Puccini Works in the Lead

London Office Musical America,  
No. 36 Maiden Lane, Strand W. C.,  
July 31, 1914.

NOW that Sir Joseph Beecham has wound up his season of Russian Opera at the Drury Lane Theater, and incidentally been allotted sufficient space in the press in which to air his views on his pet hobby, and the Royal House at Covent Garden has closed its doors after a none too-striking performance of "Aida," given for the eighth time this year on Tuesday last, the duty, or privilege, or both perhaps, of providing grand opera in London—if the term "grand" may be legitimately and without dissent employed for opera in English—is confined to the Moody Manners company, whose "run" at the Prince of Wales's Theater, begun some three weeks ago, has still another month in which to complete its scheduled course.

With characteristic promptness—the promptness of a keen and alert business mind—Sir Joseph Beecham, the most enterprising, the most original and perhaps the most successful of British impresarios, has taken stock of his ten-weeks' venture with opera and has transmitted the results to the public by means of speeches in person and interviews in the press, from which it is interesting to learn that despite the enormous expense incurred by the Russian season with its bounteous supply of novelties and its large casts, there is no reason to quarrel with the monetary side—which is only another and more euphonious way of admitting that the financial shock has not been too severe for the Beecham millions.

Of the artistic results of the season modesty, of course, forbids his expounding at too great length, but there will be found few indeed who would deny the inaugurator, main supporter and guiding spirit of the Russian season at Drury Lane a full measure of praise for the undeniably good services that have been rendered to the much-neglected cause of opera in England.

Without entering upon a detailed analysis of the entire season it is sufficient to mention a few of the works on the repertory list, such as Strauss's "Rosenkavalier," Mozart's "Die Zauberflöte," with the numerous Russian works, including "Boris Godounow," "Ivan the Terrible," "Prince Igor," etc., not to speak of the number of beautiful ballets and the long list of famous singers, such as Claire Dux, Frieda Hempel, Margaret Siems, Paul Knüpfer, M. Chaliapine.

### The Personality of M. Chaliapine

Much of the artistic success of the Beecham season was undoubtedly due to the fascinating personality of the great Russian basso, M. Chaliapine, who made his re-appearance in London first in "Boris Godounow," in which he achieved a signal success, and later sang in "Ivan the Terrible" and "Khovantchina," and then added to his repertoire by appearing in a double rôle in a very brilliant

performance of Borodine's "Prince Igor." As is well known, it is not so much exceptional qualities of voice that distinguish M. Chaliapine as his striking personality and uncommon histrionic abilities which proclaim him an artist to his finger tips no less than his stupendous versatility which renders him unsurpassed as a creator of rôles and marks him out as a pivot on which the rest of a cast revolves. From the recent utterances of Sir Joseph Beecham, in which the wealthy impresario has been confiding to the public some of the worries and consolations of an operatic producer and expatiating at great length upon the wonderful fascination that Russian music has exercised upon him since his boyhood—a fascination that is caused by the distinctly original style and simple sincerity of the Russian composers—it may be safely concluded that the return of the Russian company with M. Chaliapine and others of his brilliant colleagues is assured.

Moreover, there is good ground for belief that the combined interests of the Beechams—father and son—will be also directed towards the much-neglected cause of opera in English at no very late date, though, as the baronet declared, the task of securing for the national tongue in England the first place by ousting French, German and Italian was a difficult one and would mean years of slow, laborious and unremitting work, there was no reason to doubt that in time this country would evolve a distinctly English style in its music which would be reflected in its opera houses by a distinctly national and independent style of opera.

### Public Attitude Toward Sir Joseph

As a national prophet Sir Joseph Beecham has not so far been treated with more than the proverbial prophet's respect, but as a pioneer in music, not to speak of his other flourishing side issues, he has achieved astonishingly good results. It is to be hoped that his forecasts will prove equally as reliable as his various enterprises have proved successful.

In the case of Covent Garden, that classic stronghold of opera in England, it is hardly to be expected that it should detract from its dignity by any public declaration of its position after the season, but as the world's foremost opera house, the Metropolitan, has invariably to be reconciled to a deficit and even the Kaiser is unable to bank anything with his little enterprises in Berlin and a couple of other towns of the empire, it is hardly likely that the financial results of the season just terminated at Covent Garden will be found to have given a surplus. But the syndicate that controls the Royal House is constructed on a solid basis and is presumably sufficiently imbued with the principle of "art for art's sake" as to regard a mere monetary loss as something too trifling to concern themselves about.

Artistically there is not an overwhelmingly great amount to record from Covent Garden this year. The list of

artists was the one that is more familiar in America than on this side and such names as Melba, Destinn, Edvina, Maggie Teyte, Kirkby Lunn, Alice Zeppilli, Rosa Raisa, Maude Fay among the women and Caruso, Scotti, Dinh Gilly, Martinelli, McCormack, Clarence Whitehill, Paul Franz, Gustave Huberdeau, Adamo Didur and others chosen from the world's opera houses. Covent Garden cannot and does not pretend to the extensive choice of artists that the Metropolitan possesses, but it was certainly a strange action on the part of the management which allowed that magnificent baritone Pasquale Amato to pass through London without making his début on the Covent Garden stage. Those who heard him at his concert at Queen's Hall were one and all deeply impressed by the splendid quality of his voice, his phenomenal range and brilliant interpretative powers. It is to be hoped that next year this fine singer will be included in the regular casts at Covent Garden. Although no official statement has yet been made, it is generally believed that most, if not all, of this year's principals will return in 1915. In the case of several who have been singing minor rôles a renewal of their contracts has already been signed.

The season itself, scheduled to extend over a period of three months, has had in all eighty-six performances of works in German, French and Italian, inclusive of a gala performance in which an act from "La Bohème," one from "Tosca" and one from "Aida" were given. An examination of the list given below will show that "Aida" leads the list with eight performances, while its composer, Verdi, ranks first with Puccini in respect of the number of their works played, each having been represented on twenty-one occasions. Next comes Wagner, with eighteen performances and a further analysis shows that there have been 56 Italian performances, 18 German and 11 French.

### Complete List

Opera.	No. of Performances.
"Aida".....	8
"Un Ballo in Maschera".....	5
"La Bohème".....	6
"Die Meistersinger".....	2
"Don Giovanni".....	3
"Falstaff".....	2
"Francesca da Rimini".....	3
"L'Amore del Tre Re".....	3
"Lohengrin".....	3
"Louise".....	5
"Butterfly".....	6
"Manon Lescaut".....	4
"Mefistofele".....	3
"Nozze di Figaro".....	2
"Otello".....	4
"Parsifal".....	2
"Pelléas and Mélisande".....	2
"Rigoletto".....	2
"Samson et Dalila".....	4
"Tosca".....	5
"Rheingold".....	2
"Walküre".....	2
"Siegfried".....	2
"Götterdämmerung".....	2
Gala performance ("La Bohème".....	85
"Tosca," "Aida").....	1
	86

### Two Novelties

The main points of the season apart from the brilliant number of singers appearing in the casts have been the two novelties, Montemezzi's "L'Amore del Tre Re," which oddly enough did not find such enthusiastic and general endorsement here as it did in New York, and Zandonai's "Francesca da Rimini," a work that elicited general admiration and a degree of sensation not surpassed in the opinion of many by that produced by Charpentier's "Louise," which was conceded the first place among contemporary productions at the time of its appearance. The young Italian composer, Zandonai, has earned the warmest tributes of the majority of the leading critics, in Italy, where it was first produced, as well as in Paris and London, and by many he has been heralded as the most promising of modern Italian composers and the most original heard of for many a long day. It should be noted in passing that in both these new works, the creator of the principal rôle has been that talented artist, Louise Edvina, who has been so pre-eminently associated with French opera, for which style of work her natural charm and grace of bearing have so admirably suited her. It is a fine tribute to her powers of versatility that she should have made such a complete success in this new school which appears to have but a poor idea of proportion in the distribution of the vocal work for its principals.

No less interesting from a musical point of view than the aforementioned novelties was the revival after a period of twenty years of inexplicable neglect of Verdi's "Falstaff," a work which for pure melodic invention and highly finished style cannot be surpassed. The act of reparation came, it is true, only at the tag end of the season, but not too late to prove to the management the folly of such a tardy recognition, for the two performances given, with Scotti in the title rôle, and Signor Polacco at the desk, were received with unbounded enthusiasm by large audiences.

### Polacco's Success

Brief as this survey is, it would be strangely incomplete without a word of appreciation for the one who has borne, almost single-handed, the brunt of the season's work at Covent Garden, Giorgio Polacco, the Italian "with the hand of iron," to quote an eminent and enthusiastic critic. The work that Sig. Polacco has put in this year in London, on top of a strenuous New York season, has been little short of a miracle. Apart from his unceasing round of rehearsals, he has been at the desk on an average five out of the six nights a week, and his readings of the furiously eclectic selection of scores, that included Mozart, Rossini, Verdi, Wagner, Puccini, Debussy, Charpentier, etc., have been characterized by sound musicianship and artistic intuition, as well as a fine appreciation of the relations that should be maintained between stage and orchestra. There are conductors who can specialize with Wagner or with the French school or with Mozart, but a conductor who can "specialize" in all these and more, as Sig. Polacco has certainly done this year at Covent Garden, will not be often encountered in a day's march. It was no doubt deemed necessary by the management to retain such an embodiment of talent to combat the healthy and invigorating rivalry set up by the Beechams at Drury Lane. In Sig. Polacco they found one who could be counted on to enter into his work with all the strength of his mind, all the power of his intellect and all the artistry of his artistic nature. He left London for an urgently needed "cure" at Carlsbad, and it is satisfying to know that his return to Covent Garden next year is assured.

### The Final Performance

The final performance at Covent Garden on Tuesday last drew a large audience for the eighth production of Verdi's "Aida," with Mme. Destinn in the name part, assisted by Mme. Kirkby Lunn as Amneris, Paul Franz as Radames, Gustave Huberdeau as Ramfis, Murray Davey as the King and Dinh Gilly as Amonasro. The only Italian in the cast, exclusive of the conductor, Ettore Panizza, was Dante Zucchi, as the Messenger.

There was noticeable in the work of all taking part—both principals and chorus—a fine appreciation of the spirit of the opera, and the chorus singing went with splendid swing and balance. Mme. Destinn achieved a triumph by her beautiful singing and seemed in better voice than ever. The audience expressed its delight by rounds of applause and repeated recalls and a wealth of floral tributes. There was some excellent work done by Messrs. Huberdeau and Gilly, while M. Franz made a splendid Radames, even if he did indulge in unnecessary straining of his powerful voice. Mme. Kirby Lunn's turn came after the third act when her fine singing brought her a small ovation. The playing of the National Anthem brought the performance and the season to a close. The Royal Box was occupied by Queen Alexandra, who was accompanied by the Empress Marie of Russia, the Princess Royal, Princess Maud and Prince Arthur of Connaught.

FRANCIS J. TUCKFIELD.

The first number has been published in London of "The English Folk-Dance Society's Journal," to be issued for members of the society only.



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**EVAN WILLIAMS**

## Gretchaninow, a Master of Elemental Moods in Opera, Symphony and Song

The Younger Russians Who Have Combined the Essentials of Tschaikowsky and Balakirew into a New Style "Dobryna Nikititch", A Music Drama That Defies Every Rule of Realism—His Many Works

By IVAN NARODNY

THE evolution of Russian music during the last twenty years has been phenomenal. A group of highly individual new composers has appeared in place of the vanished celebrities of the last century. I am rather amused in reading occasional foreign critical remarks about this or that novelty of a Russian composer, for in most cases they are only surface remarks. London has been greatly impressed during this musical season by the original power of some new Russian operas and ballets. But the works that fascinated the London audiences, Borodine's "Prince Igor" and Moussorgsky's "Khovantschina," etc., are out of date in Russia, for they are works of the classic period. And there is nothing sensationally new in Diaghilev's ballets.

The towering masterpieces of the young Russian composers have not yet reached the ears of foreign audiences. Rising high above the brilliant tone-pictures of the classic era, modern Russian music has grown still more colorful, exotic and racial. An outgrowth of the folklore, it is daringly democratic and direct. I can hardly imagine a more titanic attempt in modern song writing than the imposing masterpieces of such men as Glière, Rachmaninow, Ippolitow-Ivanow, Scriabine, Gretchaninow, Taneiev. Glière's song "Des Priester's Wahn" ("Deluded Priest") is phenomenal in its dramatic and musical vigor, vocally and instrumentally. Then there are splendid orchestral compositions of men like Spendiariov, Glière, Stravinsky, Scriabine, Iljinsky and Pachulsky. One hears an insignificant fraction of them abroad. Still less known abroad are the modern Russian operas, the last word in music for the stage.

Modern Russian music is an out-

growth of two different musical schools of the past. The one was lyric, romantic and West European, the other, epic, purely Byzantine. The one movement was headed by Tschaikowsky, the other



The Modern Russian Composer, Alexander Gretchaninow

by Balakirew and his group. Tschaikowsky's tendency was to use the aristocratic West European form and fill it with the racial fluid, Balakirew to maintain that the form should be first racial. Tschaikowsky's musical style was Gothic, Balakirew's Byzantine. In the hands of the modern Russian composers those two styles have been molded into an entirely new aesthetic structure, the Slavic style.

Russian modern music is rich in melodic lines, almost dazzling at times. It is dramatic and full of contrasts, it pulses with a powerful life of its own. Color is the foremost question in Russian art. Frequently those colors attain a glaring glow, as is seen in Glière's, Gretchaninow's and Spendiariov's orchestral works or operas. But as a whole modern Russian music carries a racial message in subjective language.

### Gretchaninow the Elemental Type

Looming up with special vigor from the ranks of modern Russian composers is Alexander Tihonovitch Gretchaninow. Like Moussorgsky, he strikes elemental chords; he is a true and genuine patriot in his art. His songs are the voices of the people, his instrumental works echoes of the picturesque country, his opera a phantom-like fairy drama. He has a predilection for lyric melodies, and this is why he reminds one of Tschaikowsky. But there is a difference between the music of a Tschaikowsky and Gretchaninow. The former's lyricism is sentimentally German, the latter dramatically Russian. Gretchaninow's music emanates from mysterious monasteries, gloomy galleries, wild mountains and hospitable homes of a peculiar country. His ballads and songs, fascinating and haunting at the same time, hide a brutal beauty, a beauty that lures. His song cycles, "Poeme Dramatique," "Tartar Songs," "Hymne," legends, ballads and the sacred songs are towering masterpieces in Russian modern art. Of those collections the most noteworthy are his "Ostroiu Sekiroiu," "Uznik," "Slezny" and "Ona byla twoia." They are subjectively descriptive and mirror the restless fatalistic temperament of the Slav.

### His Opera "Nikititch"

Greatest of Gretchaninow's compositions is his opera "Dobryna Nikititch," in which he has written a music-drama that defies every rule of realism, yet makes an impression upon the listener by means of its wonderful melodies, choral and orchestral effects, scenic illusions and a new form of construction, as nothing else in the same field. Based on an ancient legendary theme, the opera is strongly symbolic. The libretto tells the story of the kidnapping of the pretty niece of Prince Vladimir by a wicked witch, who carries her to another, who keeps her prisoner. As Dobryna Nikititch is the bravest and wisest man in the domain of the prince he undertakes to bring back the vanished princess.

Gretchaninow has succeeded in making the fantastic story artistically convincing. His characters live their miraculous life very logically. And this is accomplished largely in the vocal

music. Gretchaninow uses his orchestra as the medium for painting the background of his play. He calls in the choruses first and then he uses the spectacular scenery. The most effective parts of the opera are the appearance of the hero, the romantic song of *Nasti*, the flight of the witch and the hymn of the released prisoners. Such a modern Russian opera has the magic to melt the world of dreams into that of actuality.

What has inspired Gretchaninow's imagination particularly is the weird and mysterious atmosphere of Russia's old cathedrals. His ideas of a new sacred music are revolutionary. He composed a large number of vocal masterpieces for the church, which brought him into conflict with the reactionary element of the clergy. But his ideas soon became the principle of a new ecclesiastic music.

A long list of most fascinating chamber and orchestral works are also to his credit. His Second Symphony and music to the drama, "Ivan the Terrible," are significant. However, his "Volnoix Morskoiu" and "Veruiu" stand out as gems of his forty opus numbers. Gretchaninow's opera "Nikititch" was first performed in 1903 in Moscow and had twelve performances the first season, which is unusual in Russia.

He is now fifty years old and in the prime of his creative powers. Born in 1864 in Moscow, he studied music in the Imperial Conservatory of the same city, first with Laroche and Arensky, later with Taneiev. The institution at that time was under a strong Tschaikowskyan influence. It was very natural that the young student was in the beginning impressed by Tschaikowsky and followed his lead until he came to St. Petersburg, where he entered the conservatory. Here prevailed the spirit of Balakirew's group, Rimsky-Korsakow being the head of the institution. The study in St. Petersburg changed Gretchaninow's views on Tschaikowsky's music and he became a follower of the ethno-realistic school. For some time he was connected with the Moscow Art Theater and the Synodal Choir and supplied those institutions with new compositions. But now he lives in Moscow, devoting himself solely to composition.

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## "MESSIAH" THRILLS 4,000 AT COLUMBIA

Inspiring Performance Given Under Direction of Walter Henry Hall in New York

In keeping with what has now become a custom Walter Henry Hall gave his annual Summer performance of Handel's "Messiah" on Thursday evening of last week in St. Paul's Chapel, Columbia University, New York. Two mid-Summer performances have come to be a part of the Summer Session's activities and the interest taken in them was again evidenced by an audience which almost reached four thousand in number. The chapel was filled to capacity, twelve hundred persons seated in it, while outside chairs were placed all over the college campus and eager listeners covered the lawns and sat in the windows of the adjacent buildings, numbering fully twenty-five hundred.

For this performance Professor Hall had prepared his chorus with the greatest care and achieved notable results. There were only one hundred and ten singers in the chorus, this due to the limitations of space in the chapel, but they acquitted themselves of the task imposed upon them with distinction. Professor Hall's reading of Handel's masterpiece is well known and its virtues have often been rehearsed in the columns of this journal. Suffice it to say that on this occasion he obtained both the remarkable *pianissimo* effects which he reads into the work and built up the big climaxes in a thrilling manner. The "Hallelujah" chorus was attended by one of the most inspiring sights imaginable, not only the audience in the chapel standing up, but the entire assemblage on the campus.

The solo singers were Laura Coombs, soprano, who sang her music with lovely vocal quality, excellent enunciation and a fine command of the style which it demands; Pearl Benedict Jones, contralto, who scored heavily in her solos; Dan Beddoe, who in splendid voice displayed that ability through which he has made his name as an ideal Handel singer, and T. Foster Why, bass, who sang his part capably. An orchestra of thirty men, F. Lorenz Smith, concertmaster, and Samuel Quincy, organist, supplied the instrumental accompaniment.

On Tuesday evening, August 11, Pro-

fessor Hall gave his second concert, presenting selections from Handel's "Acis and Galatea," Dan Beddoe in the "Summer Farewell," from Goring-Thomas's "Swan and the Skylark," and Wagner's "Tannhäuser" Overture. A review of this concert will appear in the next issue of MUSICAL AMERICA.

## ISSUE PLANS FOR THE VON ENDE MUSIC SCHOOL

Annual Catalogue Features High Standards Required for Diplomas and Certificates

The 1914-15 edition of the annual prospectus issued by the von Ende School of Music has been received by MUSICAL AMERICA. Herwegh von Ende, director of the school which has, in a few years advanced to a position among the leading conservatories in the United States, makes this announcement in the catalogue:

"The Von Ende School of Music discourages the turning out of innumerable unprepared students and foisting incapable young professionals upon the public. The indiscriminate manner in which certificates and diplomas have been issued by all sorts of schools in the past has reduced their value to a minimum. By adhering strictly to the schedule of work and the final tests for certificates and diplomas, the Von Ende School of Music begs to assure the musical profession and public that no student will receive either a certificate or diploma from this institution without meeting the full requirements."

The prospectus contains in detail just what these requirements are and the high standard observed in the specifications is a telling evidence of the splendid ideals of the institution.

The board of examiners includes Franz X. Arens, Richard Arnold, David Bispham, Leo Schulz, Clarence Dickinson, Henry Holden Huss and others not connected with the school.

The faculty comprises the following piano teachers: Hans van den Burg, Harold Bender, Elise Conrad, Lawrence Goodman, Lewis M. Hubbard, Jeanne Marie Mattoon, Albert Ross Parsons, Louis Stillman, Sigismond Stojowski and Vita Witek. The voice teachers are Alfred Ilma, Henri La Bonté, Beatrice McCue and Adrienne Remenyi; violin, John Frank Rice, Samuel Saron, Herwegh von Ende, Edwin Wickenhoefer and Anton Witek; theory and composition, Messrs. Van den Burg, Rice and Stojowski and Harry Rowe Shelley; organ, Messrs. van den Burg and Shelley and F. W. Riesberg; orchestra, Mr. von Ende; violoncello, Paul Kéfer; history of music, Amelia von Ende; chamber music, Messrs. van den Burg, von Ende and Witek and Mme. Witek. There are courses also in solfeggio, languages, Dalcroze rhythmic training, dramatic expression and *delsarte*.

One of the important features noted in the catalogue is the new dormitory for young women, conducted by Mrs. Seaburn of New Orleans. It is located in West Eighty-sixth street. Interesting social features, including receptions in honor of prominent operatic and concert artists who will visit New York during the season are also forecasted.

### Helen Ware's American Tour

Lazlo Schwartz, manager of Helen Ware, the American violinist, who in place of taking her usual Summer vacation in Europe remained in America to

fill concert engagements, announces a tour for the coming season which will take over the greatest part of the United States from New York to Minneapolis, Denver, down to Arizona and Texas, through the South, the East and the New England States. Miss Ware's recitals are unique in that she plays many of the Hungarian and Slavic compositions not found on other programs, although she also offers the usual masterpieces of the violin and unusually interesting sev-

enteenth and eighteenth century works. Besides her own recitals Miss Ware will have several orchestral appearances and joint recitals with Rudolph Ganz, the Swiss pianist, by special arrangement with his manager, Charles L. Wagner.

Charlotte Huhn, the German contralto, for many years a prominent member of the Dresden Court Opera forces, has been added to the staff of the Stern Conservatory in Berlin.

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## OPERA AND CONCERT FARE FOR CHICAGO

Fine "Butterfly" at Ravinia and  
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Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, August 10, 1914.

The opera performances at Ravinia Park are attracting large audiences to this popular North Shore spot.

The company engaged for the performances is the most capable and versatile which has given opera there since it was established. Last Wednesday evening Puccini's "Madama Butterfly" was presented with Ivy Scott in the title rôle, Louise LeBaron as *Suzuki*, Louis Kreidler as *Sharpless*, Walter Wheatley as *Lieutenant Pinkerton*, and Francesco Daddi, William Schuster and Cordelia Latham in the smaller rôles. The second and third acts were sung by these artists under the direction of Carlo Nicosia and the performance was one of sterling merit and gripping dramatic value.

Ivy Scott gave one of the best performances of the Japanese girl which has been heard here in some seasons. Her voice has the power and range and the sympathetic dramatic quality which the music demands, and her histrionic enfoldment of the rôle was graphic. The *Suzuki* of Louise LeBaron was also vocally and dramatically eminent. Louis Kreidler's delineation of the *United States Consul* was dignified and wholly adequate. He sang the music admirably. The short rôle of *Pinkerton* in these last two acts as sung by Walter Wheatley gave evidence of this tenor's commendable qualities. His voice has a pleasant timbre. He has an easy stage manner and he acquitted himself well of the little he had to do.

In this opera Daddi chose the Italian

rather than the English text. The others all sang their texts in the vernacular. The Chicago Symphony Orchestra furnished the orchestral part of the opera, and played the score in a delightful manner. Prefacing the opera, Nicosia conducted the overture to the "Barber of Seville" by Rossini in a brilliant manner.

### Wagner as "Pagliacci" Prelude

Perhaps there is a little incongruity in choosing this overture as an introduction to the dramatic story of "Madama Butterfly," but not more so than the overture to Wagner's "Rienzi" which served as the *vorspiel* to "Pagliacci" which was given the other evening. As one of the musicians remarked, "After the *Rienzi* overture came the donkey in *Pagliacci*."

The music at the Midway Gardens is maintaining the high artistic standard originally conceived by Charles H. Mathews, the president of this amusement resort. Further to enhance the attractions of the musical program, one of Chicago's most brilliant sopranos, Mabel Sharp Herdien, has been engaged as soloist, and last Sunday evening during the second period she sang the aria "He Is Good, He Is Kind" from "Hérodiade." This was rewarded by such a storm of applause that she had to add an encore. Mrs. Herdien was in fine voice, and her clear and high soprano, with its smooth and mellow quality, captivated the entire audience.

Max Bendix, the conductor, gave to the orchestral program a highly accentuated and rhythmic interpretation. The principal numbers of the second division of the evening concerts were the overture to "Mignon" by Thomas, the Introduction to the third act of "Lohengrin," the "Fledermaus Waltz" by Strauss, the "Peer Gynt" Suite by Grieg and selections from Mascagni's "Cavalleria Rusticana."

The program given during the dinner hour from 6:45 to 7:40, conducted under the able leadership of H. A. Erlinger, though popular in character, was excellently performed. Particularly artistic was the performance of the selection from "The Tales of Hoffman" by Offenbach.

M. R.

## OFFER \$500 PRIZE FOR A COMPOSITION

Orchestral Music Contest Announced by Illinois State Teachers' Association

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, Aug. 9, 1914.

FIRST and foremost among American organizations to encourage and foster native born talent among musicians has been the Illinois Music Teachers' Association. For nearly thirty years this body of the leading musicians of the State has neglected no opportunity to exploit the work of Illinois composers as well as those by other American writers. A feature of every yearly convention has been a concert devoted exclusively to works by Americans.

Now that the Panama-Pacific exposition will be held in San Francisco in 1915 the I. M. T. A. has found a larger scope for its aims in that direction and has instituted a prize contest open to the American and naturalized composers resident in the United States. The particulars, terms and conditions of this contest will be found below.

The Illinois Music Teachers' Association offers a prize of \$500 for the best orchestral composition in large form—Symphony, Fantasia or Suite—by an American composer, native born or naturalized, under the following conditions:

1. The orchestral work entered in the contest must be a new composition, never before played in public.
2. Scores must be accompanied by complete parts for Symphony orchestra.
3. The association reserves right for public performance of the successful composition in Chicago during April, 1915, at the Centralia Convention in May, and at San Francisco, as often as the conductors of the Exposition orches-

centers of Europe. He has had an extraordinarily successful career in concert and opera throughout Europe, South America and this country and has been most favorably received by musical critics of Berlin, Paris and wherever he has appeared.

The latest addition to the faculty is Henri LaBonté, the tenor and accomplished pianist. Mr. LaBonté is of French descent, but of rarely cosmopolitan training, having studied with the famous Sbriglia in Paris, Hugo Heinz in London and other great teachers in Berlin. Mr. LaBonté has a large repertoire of English, German and French and Italian songs, the artistic interpretation of which has earned for him the reputation of an artist of rare distinction.

The co-operation of such forces, along with the high standards inaugurated by the school in its schedule of work and final tests for graduation, is likely to insure to vocal students extraordinary opportunities of training—professional or otherwise.

tra desire to give it a public hearing. Otherwise the work is to remain the property of the composer.

4. The association also reserves the right to select for public performance at the Chicago concert, and for the 1915 convention any of the other compositions entered in the contest.

5. All compositions to be handed to the chairman of the prize contest committee on or before March 1, 1915.

6. Those intending to enter composition in competition should notify the president of the Illinois Music Teachers' Association at earliest date.

All requests for further information should be addressed to Glenn Dillard Gunn, chairman, Fine Arts Building, Chicago, or E. R. Lederman, president, Centralia, Ill. The committee is as follows: Glenn Dillard Gunn, chairman; Edgar Nelson, Thomas M. McBurney, Maurice Rosenfeld, Adolph Weidig, Walter Spry.

### Death of Charles J. Becker

Charles J. Becker, of No. 523 West One Hundred and Forty-third street, New York, died last week after an operation. Professor Becker was for many years an instructor of music at the Metcalf Conservatory in Tarrytown, N. Y. He was born in Luxemburg and studied music in Paris and Berlin. He is survived by his widow and three children.

Virginia Thomas of Columbus, O., who has been during the past year a pupil of Arthur Schnabel in Berlin, will come home in September for a few months' visit with her parents. Miss Thomas was a pupil of Nellie Stoutt and Mrs. Lucille Pollard Carroll in Columbus.



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Mme. Adrienne Remenyi-von Ende, whose beautiful soprano and artistic interpretations are remembered by many music-lovers who heard her concertize with her father, the late Eduard Remenyi, one of the most famous violinists of his time, has had an extraordinary opportunity for study and makes her pupils profit by it. Among her teachers were Edmond Duvernoy, late director of the Opera Class at the Paris Conservatoire, and among the distinguished musicians who warmly appreciated her talent were Ambroise Thomas, Bernard, Gounod, Godard and Massenet. So equipped she came to the United States to appear with her father on the concert stages of all the larger cities, and a few years later settled in New York to devote herself to teaching.

The results which Mme. von Ende has achieved in voice placing, voice culture, in the correction of defects and in the

development of the musicianly qualities of her pupils have astonished many an audience at the recitals and concerts of the school.

Beatrice McCue, the contralto, is a familiar and much appreciated figure on the concert stage of New York and has sung extensively and successfully under the management of Haensel & Jones throughout the country. Miss McCue has been associated with the school for several seasons and will continue her teaching.

A new acquisition is Alfred Ilma, formerly of the Hammerstein Opera Company. He has a rich and sympathetic baritone, and a repertoire of eighty-four operas and a large number of songs in five languages. Mr. Ilma is akin to King Menelik, was born in Mt. Lebanon and educated in the musical



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Carl D. Kinsey, the Chicago manager, is enjoying a vacation on his farm at Churubusco, Ind.

F. X. Arens is conducting Summer classes in Portland, Ore., and Calvin Cady has been there for several weeks.

The Detroit College of Music announces that the name of Miss Burlingame, of Ann Arbor, will be added to its staff of piano teachers.

Lucien E. Becker, who has been the organist at Trinity Episcopal Church, Portland, Ore., for the past three years, goes to the White Temple.

Mrs. E. F. Brown recently gave a musical tea in Pueblo, Col., which introduced Lucille Crews, Ethlyn King, Mrs. J. H. Jenkins, Mrs. J. A. Parks.

Arthur D. Woodruff's concerts in Washington and Litchfield, Conn., on August 28 and 29 will have as soloists Grace Kerns and Maximilian Pilzer.

Harvey B. Gaul, organist of Calvary Church, Pittsburgh, recently gave two recitals in Sewickley, Pa., and at Warren, Ohio. Good sized audiences heard Mr. Gaul's interesting programs.

Robert W. Roberts, recently elected supervisor of public school music in Columbus, O., has been in Columbia College since the beginning of the summer session, reviewing his work in public school music.

Bernice Wright, a piano teacher at the Detroit College of Music, and Fred Hunt, of Eaton Rapids, Mich., were married recently. Mrs. Hunt has given up her teaching and will live in Eaton Rapids in the future.

A recital was given on August 7, at Sheldon House, Pine Orchard, Conn., by Frances MacDonald Allen, Mrs. Susan Hawley Davis, Norma Symes Lewis, Lorenzo Oviatt, Marguerite Hogan, Alexander Howell and Robert Clarke.

Florence Jepperson, a Utah contralto, who recently returned from Boston, was heard in a concert program in her home town of Provo. Miss Jepperson was ably assisted by Charles L. Shepherd, pianist, and Bert Shepherd, violinist, also by the Provo band, conducted by Samuel Jepperson.

Henry W. Savage has engaged for a term of years Irene Pawloska, who three years ago was a member of the Montreal Grand Opera Company, and who has spent the last two years studying music in Paris. She will appear in the company which will sing "Sari" in Boston this month.

Alice Nielsen sang last week to gigantic audiences in Charles City, Iowa, and Winona Lake. With seven more Chautauquas to sing in August, to say nothing of Atlantic City and Asbury Park, she is quite contented to have cancelled her performances at the Paris opera this Summer.

Junior members from the piano class of Mrs. Florence Henry assembled at her home in Dundee, Mich., recently in response to an invitation to spend a social afternoon with their teacher and also to organize a Music Study Club. This is the first music club ever organized in Dundee.

Nevin's cantata, "The Quest," was sung on Thursday afternoon, August 6, at Chautauqua, N. Y. On the following evening a program devoted to works by American and English composers was heard. Ralph Kinder, organist of the Church of Holy Trinity of Philadelphia, gave impressive organ recitals on Tuesday and Thursday.

John S. Thiemeyer organist and choir director of Trinity Lutheran Church, Washington, D. C., also a member of the National Association of Organists is relieving Donald Freeze, organist and

choir director of Luther Memorial Church, Thomas Circle, in that city during the month of August.

John Orth, lecturer, pianist and teacher of Boston, who is spending the summer in Denver, Col., is being enthusiastically received there, presenting his lecture-recital "With Liszt in Weimar." Mr. Orth is one of the few living pupils of Liszt and tells many interesting reminiscences of that great master.

Los Angeles will have one of the greatest pipe organs in the country, if Griffith J. Griffith is allowed to carry out his plans for a Greek theater in the Vermont Avenue canyon of Griffith Park. Griffith proposes to install in the classic stage of the proposed theater a pipe organ the equal of any now in the country.

Jeannette Lovell, the Boston vocal coach and teacher, is spending the Summer at an exclusive colony in Devereux, Mass., on the North Shore. Having coached with some of her advanced pupils, during the earlier part of the Summer, Mrs. Lovell is now taking a rest before the opening of her Boston studio in early Fall.

John A. Lomax, of the University of Texas, who has made valuable contributions to collections of American folk songs, recently gave interesting recitals at the Reading Hour, Chautauqua, N. Y. He spoke of the songs of the cowboys, the plantation songs of the Negro, "spirituals" and several types of the American ballad.

Theodore Beresina, a violinist of the Prince of Wales Club Orchestra, was heard in concert at the American Theater, Salt Lake City. Accompanied by John J. McClellan at the piano, he presented a program of considerable merit. Mr. Beresina has been made director of the violin department of the Utah Conservatory of Music.

Special interest in Salt Lake City is being centered on Bert Shepherd, violinist, brother of Arthur and Charles Shepherd of the Boston Conservatory of Music, who has returned from Boston, where he has been studying with Felix Winternitz. It is expected that Mr. Shepherd will be heard in concert at Salt Lake in the near future.

The first meeting of the season of the Detroit (Mich.) Operatic Ensemble will be held September 3. The study of Wallace's grand opera "Maritana" will be resumed preparatory to its production some time in October. The ensemble gave this opera last Spring, but the demand for a repetition has been so insistent that it has been decided to produce it again.

An organ recital was recently given in the First Baptist Church, Plano, Tex., the occasion being the dedication of the new pipe organ. Andrew Carnegie contributed half the cost of the instrument. An interesting program was given by the following soloists: Mrs. M. L. Fuller, soprano; Alice Ferguson, organist; Clarence B. Ashenden, baritone, and Will F. Watkin, organist.

Harry Marx, a local manager of Louisville, Ky., has concluded contracts with four artists for a series of three concerts this season as follows: John McCormack, tenor, will be heard October 26. The second recital comprises a joint concert with Miss Helen Stanley and Frances Ingram, to take place some time during January. The final concert will be given by Fritz Kreisler, to take place March 2.

Percy Chase Miller, organist and choirmaster of St. John's Episcopal Church, Georgetown, Va., has resigned his position and accepted a call to the Second Presbyterian Church, Germantown, Pa. Mr. Miller was tendered a farewell smoker a few days ago by Ar-

mand Gumprecht, secretary of the District of Columbia Chapter of the American Guild of Organists.

More than \$4,000 has been subscribed for the twenty-five piece orchestra which is to be started in Minot, N. Dak., with Blaine Allen as conductor. The donations made for the new symphony orchestra already assure its success. It has been definitely arranged to give sixteen concerts in Minot next Winter, following which the symphony will go on a tour of the Dakotas, Montana and Minnesota.

Mrs. Burt Davis has been chosen to succeed Herbert Sisson as organist of the Epworth Memorial Church of Cleveland after several months' trial of a number of male organists. The choir of this church contains fifty voices, under the direction of J. Powell Jones, and a professional quartet gives a praise service once a month. Besides her organ work Mrs. Davis is accompanist for the Cleveland Harmonic Club.

A concert will be given by the Bar Harbor Choral Society in the Building of Arts, Bar Harbor, Me., on August 27, under the direction of Maurice C. Rumsey. There will be a chorus of ninety voices and an orchestra of players from the Boston Symphony Society. The soloist will be Courtlandt Palmer, who will play the Liszt Concerto in E Flat. The program will also include Coleridge Taylor's cantata, "Hiawatha's Wedding Feast."

Grace Kerns and William Janashek gave a joint recital at the home of Mrs. Cromwell in Seabright, N. J., recently. Miss Kerns was in excellent voice and was enthusiastically received. Besides playing several organ numbers Mr. Janashek proved himself a most adequate and sympathetic accompanist. Mr. Janashek returned to Seabright August 7 when he assisted Mary Jordan, of the Century Opera Company, in the closing musical of a series under the direction of Mrs. Hawkesworth, after which he leaves for the country to be gone until the early part of September.

The MacDowell Festival, which will be held from August 19, 20, 21, 22 and 23 inclusive, at Peterborough, N. H., enlists the aid of the Boston Festival Orchestra, the Peterborough MacDowell Choral Club and the MacDowell Choir of Nashua, N. H. The chorus will be under the direction of Eusebius Godfrey Hood. The soloists will be Olive Kline, soprano; Josephine Knight, soprano; Louise Llewellyn, soprano; Mme. Mieler-Nardug, soprano; Margaret Dunlap, contralto; Arthur Hackett, tenor; John Barnes Wells, tenor; Reinald Werrenrath, baritone; Rector Stephens, basso; George Halprin, pianist; Lada, danseuse; Gertrude Marshall, violinist, and Carl Webster, cellist.

The last Wednesday afternoon recital at the von Ende School's Summer course in New York presented Lawrence Good-

man in an interesting program which gave him ample opportunity to display his qualities as an artistic performer. The Bach-Tausig Toccata and Fugue in D Minor were played in a dignified yet spirited manner, and Chopin's Nocturne in D Flat and Polonaise, Op. 53, formed a strikingly beautiful contrast. Schumann's "Warum" and Schumann-Tausig's "Contrabandiste" received a musically reading, and the final group, consisting of Olsen's "Butterflies," Sibelius's "Romanza" and the Appassionata Etude of Liszt, brought the well attended and warmly appreciated recital to an effective close.



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Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

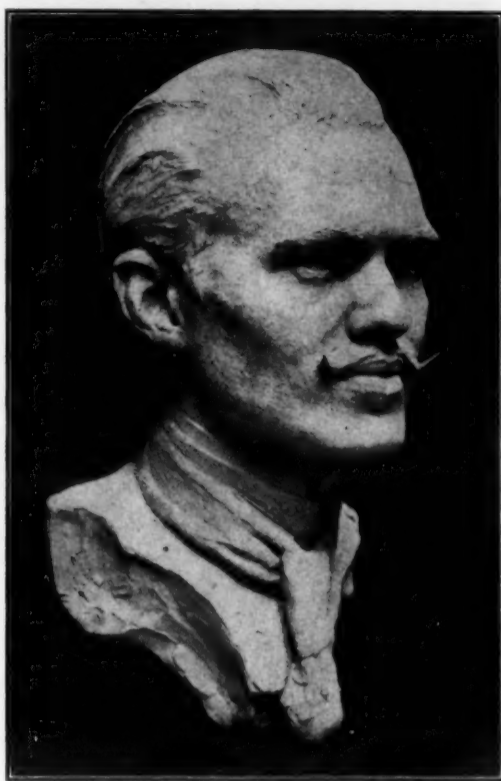
## Individuals

**Beddoe, Mabel.**—Newark, N. J., Oct. 14.  
**Bispham, David.**—Ocean Grove, N. J., Aug. 15.  
**Black, Cuyler.**—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.  
**Brown, Albert Edmund.**—Hartford, Conn., Sept. 20; Northampton, Mass., Nov. 9; Boston, Dec. 21.  
**Cooper, Jean Vincent.**—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.  
**De Gogorza, Emilio.**—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.  
**Dunlap, Marguerite.**—MacDowell Festival, Aug. 19-23, Peterborough, N. H.  
**Eames, Emma.**—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.  
**Falk, Jules.**—Symphonic Festival Concerts, Atlantic City, N. J., Aug. 23, Sept. 6 and 13.  
**Ganz, Rudolph.**—Worcester, Mass., Sept. 25.  
**Giordano, Salvatore.**—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.  
**Hackett, Arthur.**—MacDowell Festival, Aug. 21, Peterborough, N. H.  
**Ivins, Ann.**—Toronto Festival, Oct. 23.  
**Jacobs, Max.**—Deal, N. J., Aug. 25; Long Branch, N. J., Sept. 7.  
**Kaiser, Marie.**—Western tour, Oct. 25 to Nov. 8.  
**Kline, Olive.**—MacDowell Festival, Aug. 19-23, Peterborough, N. H.  
**Lee, Cordelia.**—Bangor, Me., Oct. 3; Portland, Me., Oct. 7.  
**Marshall, Gertrude.**—MacDowell Festival, Aug. 20, Peterborough, N. H.  
**McCue, Beatrice.**—Akron, O., Sept. 8.  
**Matzenauer, Margarete.**—Houston, Tex., Oct. 27.  
**Miller, Reed.**—Winona Lake, Ind., Aug. 19.

**Nichols, Mr. and Mrs. John W.**—Marshalltown, Ia., Nov. 12; Appleton, Wis., Nov. 17.  
**Nichols, Mrs. John W.**—New York City (Columbia University), Mar. 19, 1915.  
**Otis, Florence Anderson.**—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.  
**Pagdin, Wm. H.**—Worcester Festival, Sept. 24.  
**Rogers, Francis.**—Bar Harbor, Me., Newport, R. I., Aug. 15.  
**Samaroff, Olga.**—Philadelphia, Nov. 6, 7; Boston, Nov. 15.  
**Simmons, William.**—Woodstock, N. Y., Aug. 20.  
**Smith, Ethelynde.**—Chicago, Nov. 15; Pocatello, Idaho, Nov. 19.  
**Stephens, Rector.**—MacDowell Festival, Aug. 23, Peterborough, N. H.  
**Sundellus, Marie.**—Prides Crossing, Mass., Aug. 14; Chicago, Oct. 18; Cleveland, Nov. 3; St. Louis, Nov. 13-14; Hartford, Conn., Nov. 23 (Boston Symphony Orchestra).  
**Thornburgh, Myrtle.**—Ocean Grove, N. J. (Elijah), Aug. 15.  
**Van Der Veer, Nevada.**—Winona Lake, Ind., Aug. 19.  
**Webster, Carl.**—MacDowell Festival, Aug. 19-23, Peterborough, N. H.  
**Wells, John Barnes.**—MacDowell Festival, Aug. 23, Peterborough, N. H.; Akron, O., Oct. 27.  
**Werrenrath, Reinald.**—MacDowell Festival, Aug. 19-23, Peterborough, N. H.  
**Wheeler, William.**—Middlebury, Conn.; (Westover School), Oct. 22; Flushing, L. I., Jan. 6; Pittsburgh, Jan. 15; Northampton, Mass., Feb. 3; Stamford, Conn., Mar. 9; Cambridge, Mass. (Harvard), Mar. 11; New Haven (Yale), Mar. 15; Princeton, N. J. (Princeton), Mar. 26.

## Orchestras, Quartets, Chorus, Etc.

**Gamble Concert Party.**—McConnellsville, O., Aug. 16, 17; Terra Alta, W. Va., Aug. 18; Aledo, Ill., Aug. 20; Battle Creek, Mich., Aug. 22; King City, Mo., Aug. 27, 28.  
**Manhattan Ladies Quartet.**—Lake Minniewaska, N. Y., Aug. 14; Woodmont, Conn., Aug. 28.

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Bust of George Everett, Baritone, Done by His Teacher, Paul Montford

LONDON, July 31.—George Everett, baritone, who is, besides a singer, a sculptor of some pretensions, has been studying in the intervals of his work at Covent Garden during the season just ended with Paul Montford, England's foremost sculptor, by whom the bust, a reproduction of which accompanies this article, was done. Mr. Everett sailed last week on the *Lusitania* for New York and will be with the Century Opera Company till January next, when he will go to Boston for the opening of the Boston season. F. J. T.

The Paris Opéra Comique, after closing for the season, reopened its doors on July 14 to give a performance of

"Werther" in connection with the national festival, to which the public was admitted free of charge.

## Easton Symphony Orchestra Plans

Earle Douglass La Ross, pianist, who is also the founder and conductor of the Easton (Pa.) Symphony Orchestra, announces a series of three concerts for the coming season by that organization. The orchestral works for the first concert will include Beethoven's First Symphony and Bach's "Ein Feste Burg." Mr. La Ross is spending his vacation on the Jersey coast, where he is preparing his pianistic repertoire for the coming Winter.

Cecile Ayres, pianist, will appear in two joint recitals with Leo Slezak, the Czech tenor, in April, at Pittsfield and North Adams, Mass.

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Carl H. Tollefsen made a distinct impression as a violin soloist. This talented artist was received with

the greatest warmth by the assemblage and was plainly pleased. He displayed rare technique and in the Nacher "Gypsy Dances" apparently put his whole soul into his playing. He uses every available inch of his bow, and his fingering gives one a sense of sureness, not shown by many players. The freshness of tone which he produced placed him at once in close touch with his audience.—*Asbury Park (N. J.) Daily Press*, Sun., Aug. 2, 1914.

For terms and particulars for Mr. Tollefsen, Mme. Schnabel-Tollefsen, pianist, or the Tollefsen Trio, address, 1166 45th St., Brooklyn, N. Y. Tel. 4343-M Sunset.

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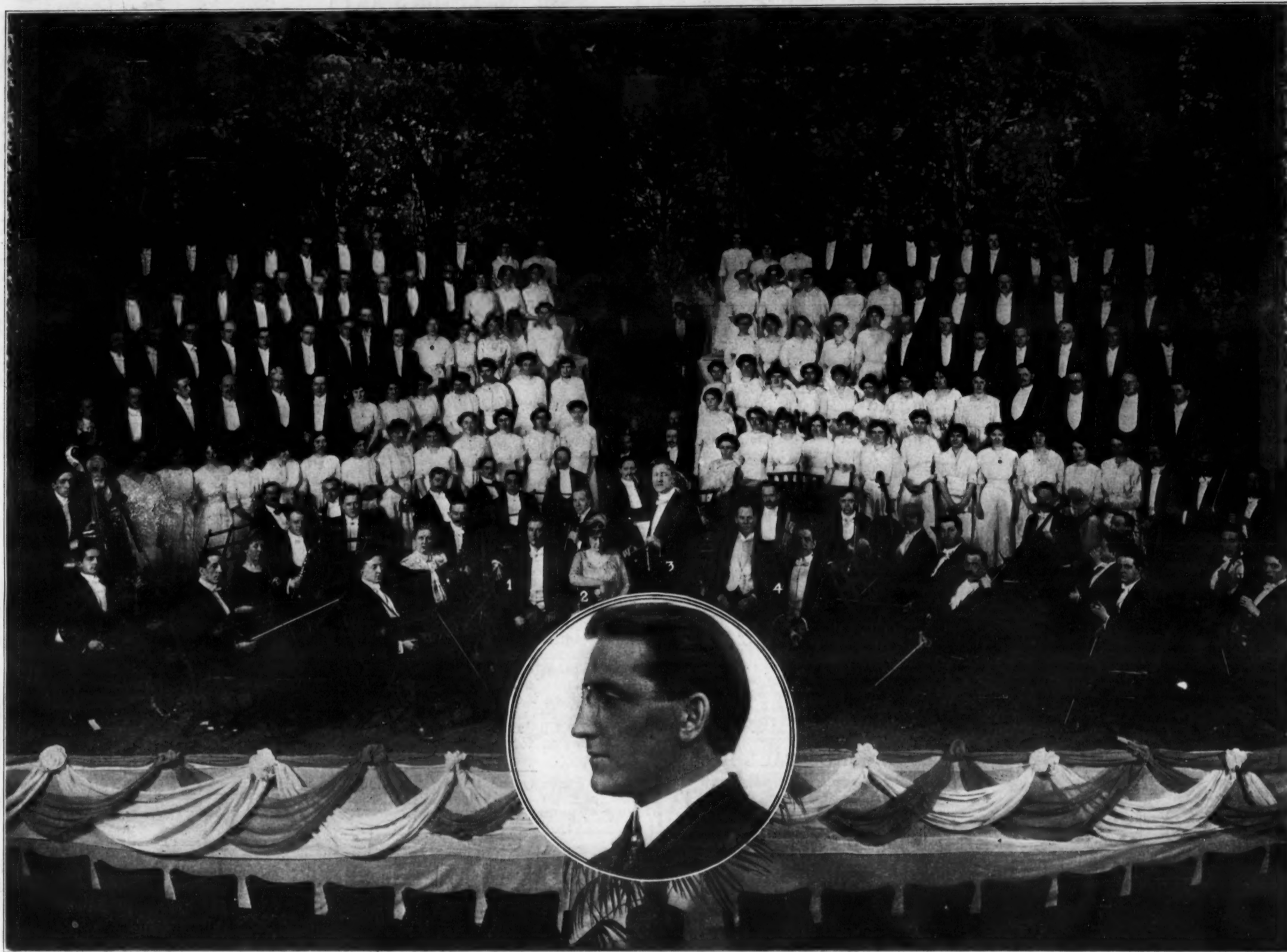
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## CANADA PROUD OF ITS SPLENDID ELGAR CHOIR



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WHILE the famous Mendelssohn Choir of Toronto has an international reputation, it may not be generally known that Canada boasts another chorus which is deserving of widespread recognition because of its artistic work. This is the Elgar Choir of Hamilton, Ont., about to enter upon its tenth season under the conductorship of Bruce

Carey, who has held that position since its inception.

The Elgar Choir was heard in Detroit last season and created somewhat of a sensation there by the effective results obtained.

As constituted last season the choir comprised 128 voices. Like the Mendelssohn Choir, it disbands at the end of each season and is reorganized in the

early Fall by means of an examination, which each prospective member must pass. This process is intended to eliminate all traces of "dead wood." There is always a long waiting list of singers anxious to enrol in the choir.

The chorus gives two concerts each year in Hamilton and one out of town. The soloists at the last concert were Marie Kaiser, Mildred Potter, William

Pagdin and Andrea Sarto. The "Messiah" was presented on this occasion with gratifying results.

Mr. Carey is a thorough musician and his methods as a conductor have been most favorably commented upon by critics. He studied choral and orchestral conducting in London and studied singing and operatic work in Florence and Munich.

#### Undertake Vaudeville Tour to Help 'Cellist Prodigy Gain Education

To earn enough money to defray the cost of continuing the musical education of Alfred Wallenstein, a young 'cello prodigy of Los Angeles, Grace Adele Freebey, the California pianist and composer, and the young 'cellist will undertake a vaudeville tour beginning late

this month. Miss Freebey is known on the Pacific Coast as a composer of unusually fine songs, which have won the hearty endorsement of such singers as David Bispham and Mme. Gadschi. Miss Freebey and Mr. Wallenstein came to New York this week to prepare for the tour.

Her interest in young Wallenstein's

career prompted her to co-operate with him so that monetary assistance might be forthcoming for his future training. They have arranged a musical program of a high artistic standard and are booked for thirty-five weeks on a leading vaudeville circuit. Mr. Wallenstein will play Miss Freebey's compositions arranged for the 'cello.

#### Singer Is Organist's Bride

RIDGEWOOD, N. J., Aug. 10.—Ethel Paxton, daughter of Mr. and Mrs. Elmer Paxton, was married to William H. Hammond of Paterson on August 6, by the Rev. Henry D. Cook. Mr. Hammond has been organist of the Paramus Reformed Church for twelve years. Miss Paxton is soprano in the choir.

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